

The New Amberola GRAPHIC

*Autumn
Number*

See
dated
auctions
in advertising
section!

Autumn, 1985



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Editor's Notes

In this issue we present an interesting comparison between two machines which were built to play cylinders electrically.

Many years ago, a theatre playbill offered a free box of candy to the first patron who spotted the error in one of their ads. The idea, of course, was to get the customers to read every ad with a fine toothed comb. I think of this little gimmick as I proofread every issue, hoping I've caught all the errors...only to have them jump off the page at me when the GRAPHIC comes back from the printer! Some time we'll get out an issue free from typos. In the meantime, please don't ask for a box of candy!

Finally, we welcome Tom Rhodes and his new column.

Best wishes for the upcoming holidays.

- M.F.B.

The opinions expressed in articles in The New Amberola Graphic are those of the writers and do not necessarily reflect those of the publisher. We assume no responsibility whatsoever for statements or opinions made in these pages (except for those of the editor!).

MY YEARS WITH THOMAS EDISON

As Told by Annette Faatz Anderson

This past summer your editor had the pleasure of visiting with and interviewing Annette Faatz Anderson at the Beverly Manor Convalescent Center in Rutland, Vermont.

Some seventy years ago, Mrs. Anderson (then Miss Faatz) was employed personally by Thomas Edison to audition sheet music with him. These were the early years of the Diamond Disc records, and Mr. Edison was taking a much more active interest in what was being recorded.

Now, at the age of 96, Mrs. Anderson recalled those bygone years with the great inventor. What follows is a combination of our interview and a brief article she wrote for the Rutland Herald a few years ago. My thanks to Mrs. Anderson's niece, Doris Erb, and my friend Dick Seittler for their help and assistance in arranging the interview.

* * * * *

I was a contralto soloist at the North Orange Baptist Church, Orange, N.J., where Frances Imgrund (who played the piano for Mr. Edison) was a member. She told me that Mr. Edison was looking for a singer to work with him in his music room, and would I like to try for it. We made an appointment and then sat one whole afternoon waiting, when Mr. Meadowcroft came upstairs at 5 o'clock. He said we might as well leave, as he was certain Mr. Edison would not come any later, when whom should we meet coming up the stairs as we were going down but Mr. Edison. Of course we went back and he tried my voice for tone and diction, and he said he could use me.

He had an idea that there was an abundance of beautiful songs lying unheard on music store shelves, so he sent out scouts to buy all they could find. The consequence was that the music room was lined with sheet music about two feet high, and we, Miss Imgrund at the piano and I sitting close to Mr. Edison and singing into a small horn, which he held to his ear, would take one sheet after another. Mr. Edison would grade them—good, very good, fair to good, fair and no good. From there he would select the ones he wanted recorded and they were sent over to the recording studio in New York. It was the belief around West Orange that much of the music got torn to pieces when it reached New York. They said, "He doesn't know anything about music!"

In the music room there were light bulbs up on the ceiling with strings hanging down and tags which read:

Save the juice, save the juice,
Turn off this light when not in use.

We were employed by the week and were expected to be available for Mr. Edison whenever he had time to go over music. We therefore spent most of the time in the music room, whether we worked or not. I often brought along knitting or embroidery to keep me occupied. But we rarely left the music room—I never saw any other parts of the factory during the years I was there!

One time Mr. Edison had to go to Bamberger's in Newark to buy some new carpets for the music room, and we went down in an open car. The girl who played the piano for me and I sat in the back, and the visored chauffeur in the front with Mr. Edison. And of course, everybody knew Mr. Edison..."Hi, Mr. Edison! Hi, Mr. Edison!!" We never felt so big in our lives as we did

that day!

When he couldn't find time through the day to come up, on two occasions he asked us to come to his home, Glenmont, in Llewellyn Park, in the evening and work there. On one of these occasions I was privileged to meet Mrs. Edison, a sweet and motherly person. She had come home from the movies with her brother and said it turned very cool out, and chided us for letting Mr. Edison work us so late. When she saw that I had brought no coat with me, she insisted that I wear hers to go home, where we were taken in their chauffeured car.



Mrs. Anderson shows us the autographed photo which Thomas Edison gave her 70 years ago.

The early (Edison) disc records to come out were rather noisy and scratchy, especially to Mr. Edison, because of his hearing problem, and he decided to try to perfect them. He had a small studio built next to the music room which was constructed of one inch cow hair — floor, sides and ceiling, and in there he had a quartette make records for experimental use.

I made one test record of the song "Last Night the Nightingale Woke Me," which Mr. Edison chose for me to make, but I don't know whatever happened to it. He also chose a few songs for me to record in New York, but they never called me and I never followed up on it. No, I have no regrets that I didn't become an Edison record artist.

I was with Mr. Edison for about three years in the mid-teens. I don't recall exactly which years, but I was there to join the celebration of his 68th and 69th birthdays. I have two pins which were distributed to be worn on the occasions. I also treasure the autographed picture he gave me made out in my name.

Mr. Edison was always gentlemanly towards me. It was a most interesting experience and I treasure the hours spent so close to a world famous personage.

(Editor's note: An excellent view of the music room taken a few years later, complete with carpet from Bamberger's, appears on page 263 of George Frow's book The Edison Disc Phonographs.)

Living in the Orthophonic Age

-- A Series Devoted to the Art and Artists on Victor Orthophonic Records --

Arden and Ohman Who?

Thomas C. Rhodes

The concept of a piano duet is quite old, even in terms of popular music, going back to the nineteenth century. With the vogue of ragtime just before the "Great War", piano music and performing acts flourished. What then is the significance of the team of Victor Arden and Phil Ohman? Plenty-- the tragedy being that these two musical pioneers have been overlooked by critics and historians alike. If they are mentioned at all in books, it is as a "showband". Some would-be-experts in the collecting field dismiss their records with almost patronizing notices like "nice twin pianos, nice big arrangements, but no sale", as if musical merit depended on flea markets! The purpose of this brief article is not so much to set the record straight as to supply a record in the face of heedless neglect.

As with many partnerships, in and out of show business, the two involved have had different backgrounds. The same holds true for Arden and Ohman.

"Victor Arden" was the stage name adopted by Lewis John Fuiks soon after the outset of his professional career. He was born in Wenona, Illinois on March 8, 1893 to upper middle class parents. A bright student, with a liking for music, he attended nationally prominent University of Chicago. He then pursued his avocation at the prestigious American Conservatory of Music. Not long after the First World War he settled in New York City, to make piano rolls--not his first love, but a lucrative field promising a steady if somewhat mundane career. While in New York he met up with his future...a 'go-getter' salesman named Ohman.

Philip Ohman could not boast of the genteel family or education of his new friend, but he supplied what the more reticent Arden lacked - a determination to rise. Born in New Britain, Connecticut on October 7, 1886 (thus Arden's junior by three and a half years), Phil Ohman very early showed a talent "for the ivories". After high school he made the move to New York City, as it was the musical capital of the East. Soon he landed a job as a demonstrator at the huge Wanamaker music store. Showing a verbal as well as musical talent, he was promoted to a full salesman. His dexterity on the keyboard also brought him the plum of assistant organist at the venerable Wanamaker pipe organ, itself destined for recording fame.

Around 1920 the piano team of Arden and Ohman was born (although each man kept ties with his former employer just in case the new venture flopped!). Fortunately for them, talent agents from Victor Talking Machine Co. of Camden, N.J. spent a lot of time listening for new acts in New York. Already dominant in classical releases, Victor wanted to expand its sales in the popular field. The fledgling duet readily agreed to a test recording session. It proved worthy, so Victor soon released a group of records by the new team. In contrast to some other piano acts, neither Arden nor Ohman attempted to outplay the other; thus their recordings, even with the crude acoustic methods avail-

able, sound clear and unmuddied. But after a handful of releases, Victor decided it was sufficient, and Arden and Ohman found themselves back at square one. Ohman found work playing for Paul Whiteman in 1922, while his partner went back to cutting piano rolls and sporadic record dates on small-time labels. They did not split up per se (indeed, they recorded some duets for Brunswick during this period), but were biding their time hoping for a break.

That 'break' was named George Gershwin. A good pianist himself, Gershwin was a top-flight composer, and in February of 1924 his immortal "Rhapsody in Blue" had premiered with Paul Whiteman. Gershwin, however, wanted something more: his own musical. He had already got brother Ira to write the lyrics and had signed Fred and Adele Astaire to star. Still, Gershwin wanted something different, a "new sound" different from other people's musicals. He recalled hearing a twin piano act in a dinner club (by this time Ohman had left Whiteman) and thought he could somehow use them, and not just as a novelty attraction. According to David Ewen (quoted from American Musical Theatre), Gershwin envisioned a "second innovation, to be repeated in several...later musicals": the "placement of...Ohman and Arden in the orchestra pit - now to play with the orchestra, now to perform by themselves, but always contributing a new sound to the accompaniment of the songs." The musical in question was "Lady, Be Good" and was a debut smash for Gershwin and cast. Arden and Ohman were showcased in the song "Fascinating Rhythm", a pianistic tour-de-force.

Gershwin so enjoyed the twin-piano effect that he signed both of them for three more musicals, "Oh, Kay" and "Tip Toes" in 1926, and "Treasure Girl" in 1928. Firmly established as brilliant performers in these Gershwin musicals, the two had no problem getting record dates. From their great composer friend both Arden and Ohman had learned invaluable things about timing, arrangements, and musical taste. After the successful run of "Tip Toes", they took the plunge and formed their own orchestra, modelled after Broadway, albeit on a smaller scale. Even so, it was no tinny sounding handful of "honkers" but a fourteen man ensemble (later enlarged), complete with strings. Brunswick quickly signed the new outfit, and of course they recorded all the hit Gershwin tunes - with the blessing of the composer, who actually preferred their style to the often ponderous renderings of his songs by the Whiteman Orchestra. Possibly due to inexperience with the new electrical recording methods, some of Brunswick's releases of 1927 were marred by poor tonal balance, which may have prompted either Arden or Ohman to consider switching labels. In any case, the duo returned to Victor, not as a pair of unknown hopefuls, but as leaders. Their first record, released in early 1928, was, of course, a Gershwin tune, "S Wonderful", and is remarkable for its orchestral lushness and grand arrangement. The team stayed with Victor for nearly five years, recording mostly show tunes and hits from Gershwin musicals. The preferred vocalist for the band's recording dates was a young tenor, an ex-revivalist singer from Kansas, born Francis Crow, but known as Frank Luther.

About seven months before signing with Victor, Arden and Ohman branched out into that up and coming field of radio. The legendary "Roxy" Rothafel, having left one radio show because of 'creative differences', wanted to



ARDEN

stage a massive gala comeback. He lined up all the stars available, including Arden and Ohman, fresh from their Broadway triumphs. His musical extravaganza debuted on the NBC network on March 27, 1927 and was a big success. Roxy featured the piano duo many times during the four years his show was broadcast, which gave them a lucrative source of income. Another source was back at Victor recording studios, where the two pianists found extra work accompanying singers, either singly or as a duet. Their sensitive and complex duet playing behind Franklyn Baur contrasts most favorably with the often indifferent meanderings of stock pianists.

The pair were not studio recluses, however. After "Treasure Girl" with Gertrude Lawrence shut down prematurely, due to dramatic, not musical failings, some of the players resurfaced in vaudeville at the Palace Theatre. A reviewer from The New York Times noted (on January 21, 1929) "Clifton Webb and Mary Hay, assisted by the demon pianists Phil Ohman and Victor Arden—all of them concerned in Mr. Gershwin and Miss Lawrence's recent 'Treasure Girl'—now a stage and dancing act, to describe which the adjective 'smart' can be used".

After this act closed, the "demon pianists" next appeared in "Spring Is Here", which opened on March 12 of 1929, another musical but by Rodgers & Hart, not Gershwin. Back at the Victor studios, the duo waxed several more non-Gershwin tunes, although they still had the highest regard for the man who gave them their biggest rise in show business. Later that year came the stock market crash, but due to radio income and exposure, the Arden-Ohman outfit weathered the economic storm quite nicely. In fact, during the bleak years of 1930-31, their releases on Victor actually increased! During this same period the ensemble was at its artistic peak, as witnessed by its brilliant recordings of "Strike Up the Band", "Out of Breath", "Fine and Dandy", "I Got Rhythm" and "Embraceable You". These recordings have a sweep and grandeur unique to Arden-Ohman, and were imitated—but not equalled—in subsequent movie musicals.

Times and tastes were changing, and even the most established performers had to pick up on the new trends. For Victor Arden, these changes were ignored, as his slightly conservative taste was more than satisfied with the sound evolved in the mid-twenties. Thus, the orchestra kept on with its banjo and tuba rhythm despite the fact that most of the dance bands had switched to guitar and string bass for a more flexible sound. The 'sound' of the group was still very accomplished but by late 1932 was a tad old fashioned. The last sides for Victor were released in February, 1933, and within the year 'Arden-Ohman and Their Orchestra' were no more. The two who were at the core themselves split in 1934, Phil Ohman moving to California while Victor Arden remained in New York.

As with many collaborations, the whole is greater than its parts, and this is no exception with our team. Phil Ohman made his move to the west coast where he had his own band in various Hollywood restaurant clubs for the next dozen years. The group recorded four sides there for the declining Columbia label in 1935. He wrote songs, joined ASCAP in 1936 and even wrote the scores for a couple of motion pictures. His home was on Nicholas Canyon Road in Hollywood. He died, aged fifty-seven, on August 8, 1954 in Los Angeles.

His erstwhile partner, Victor Arden, chose to remain in New York City, where at first he led the remnants of



OHMAN

the old orchestra in a dance band format. He later reformed the group to appear as 'Victor Arden and His Stage Band' for the radio show "Manhattan Merry-Go-Round", even finding a spot for Andy Sannella, a remnant from his heyday at Victor studios. Eventually Arden became a fixture of broadcasting 'sound rooms', doing everything from playing piano back-up for radio 'soaps' to conducting small background ensembles for mystery broadcasts like "Mr. Chameleon". His home was at 77 Park Avenue, where Lewis J. Fuiks passed away on a hot city night, July 31, 1962. Neither man maintained the fame or fortune singly that they had enjoyed together.

Sources

- ASCAP Biographical Dictionary. T. Y. Crowell Co., New York, 1952
The Big Broadcast. Buxton and Owen, the Viking Press, New York, 1972
Tune In Yesterday. John Dunning, Prentice-Hall, New Jersey, 1976
American Musical Theatre. David Ewen, Holt, Rinehart & Winston, New York, 1970
Complete Encyclopedia of Jazz and Popular Music. Roger D. Kinkle, Arlington House, New York, 1974
New York Times Theatre Reviews. Times and Arno Press, New York, 1971
New York Times, August 11, 1954 & August 1, 1962

A Selected Discography

Arden & Ohman (piano duets)

- Vic. 18867 Say Persiana, Say (1922)
 Brum. 2512 Nashville Nightingale (1924)
 Vic. 22608 Canadian Capers (1931)

As accompaniment to singers

- Vic. 21426 I'm Away from the World When I'm Away from You (with Franklyn Baur) (1928)
 Vic. 21854 You're the Cream in My Coffee (Gladys Rice and Franklyn Baur) (1929)

With their Brunswick Orchestra

- 3242 Black Bottom/Lucky Day (1926)
 3377 Clap Yo' Hands/Do-Do-Do (1926-27)

With their Victor Orchestra

- 21114 Funny Face/'S Wonderful (1928)
 35918 "Good News" Medley/"Funny Face" Medley (1928)
 22255 Should I? (1929)
 22308 Soon/Strike Up the Band (1930)
 22383 I Love You So Much/Dancing the Devil Away (1930)
 22552 Fine and Dandy/Can This Be Love? (1930)
 22690 In a Cafe on the Road to Calais/Beautiful Love
 22911 Of Thee I Sing/Who Cares? (1932) (1931)
 24206 Isn't It a Pity?/My Cousin in Milwaukee (1933)

Your comments, correspondence, etc., to Tom Rhodes, 27 Thurston Street, Providence, RI 02907.



Electrical Cylinder Reproduction

-- A Review

George A. Blacker

Part II

Starting from Scratch: The Electrographophone Junior

Given that cylinder phonographs are getting very costly now, and many collectors may boggle at carrying out the more extensive modifications which would be inevitable with an electric-motor drive design to replace the spring motor, many of you might well prefer to build an electric machine from scratch, or possibly using at least a few junk parts. I built such a machine in 1979--my "Electrographophone Junior"--and have used it to the exclusion of all else since then. In fact, I sold my only remaining acoustic machine, a Columbia "20th Century" combination Graphophone which could play 2-, 3- and 4-minute records, a little later in that year. Thanks to mandrel adaptors, the "Junior" plays Pathé "salon"-size (3-inch) and 5-inch Concert cylinders; I have one of the Pathés and about half a dozen Concert records, including one Lambert (black). If I may digress briefly, the Lambert is the only one of my cylinders the "Junior" can't play; the grooves are VERY shallow and the playing surface quite "bumpy", so my self-tracking arm (or which more anon) issued a firm "nolo prosequi", as P. G. Wodehouse might have put it. I managed to learn the title (the rubber-stamped lettering had worn off), but that was about all. I did manage finally to play it all the way through for the first time in about 3 years (I'd sold my Columbia Graphophone Grand at least that long ago) on the Concert machine I modified for the Edison Site; I taped it while I had the chance, too.

Returning to the "Electrographophone Junior": I was fortunate in having available a number of junk-box parts which I used in its construction; this was a large part of the reason I managed to get it built for less than \$70.00.

The mandrel (salvaged from a junked Edison Fire-side machine) is mounted on a bracket at a height sufficient to clear a Concert cylinder, for which I use, obviously, a mandrel adaptor. A mandrel drive pulley about 4 inches in diameter is attached to the shaft; this is fitted with a rubber "O" ring. Drive power is provided by an induction motor salvaged from an old Webster-Chicago phonograph turntable. The motor, which is movable laterally relative to the mandrel drive pulley, is fitted with a Lamitex cone originally meant for use on a Rek-O-Kut CVS-12 turntable. This cone ranges in diameter from a minimum of 1/8 inch to about 3/4 inch. I find that I don't have to use the largest diameter of the cone to get 160 rpm. I haven't bothered to turn the cone down to a smaller diameter, though.

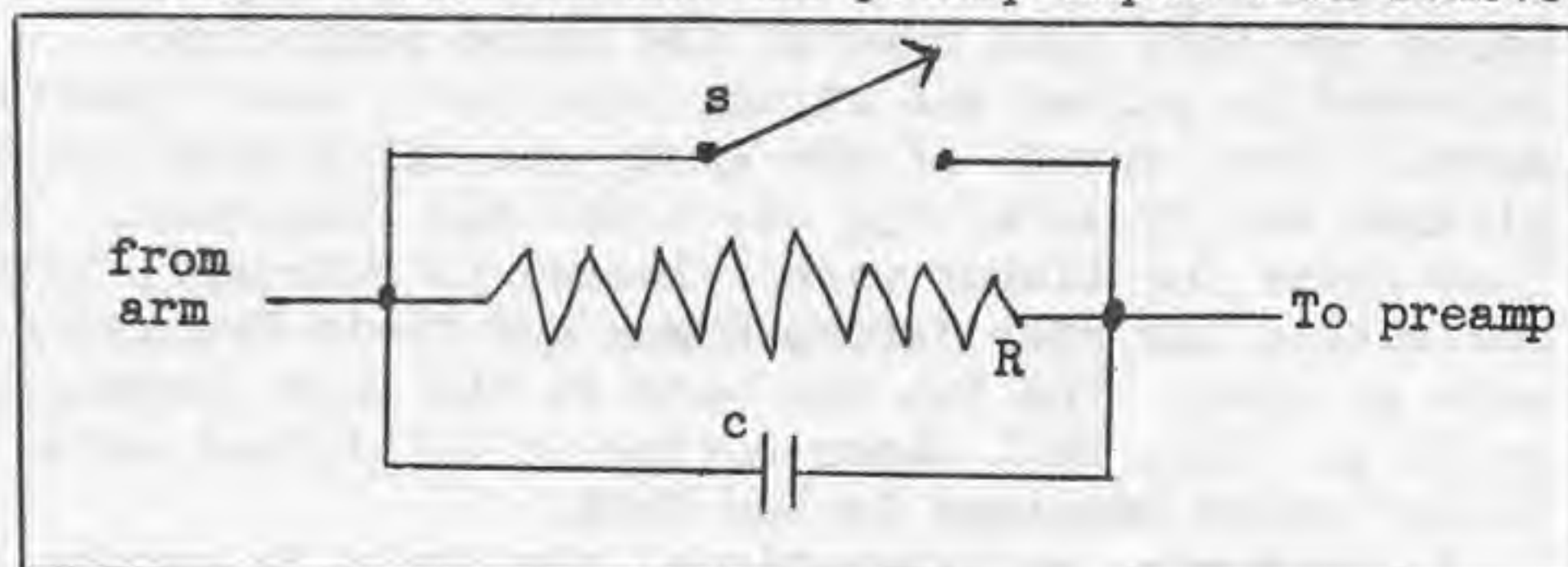
The pickup arm is a self-tracking type, made of a length of "parting bead", available at most lumber yards. It is 3/8 in. thick by 3/4 in. wide, and available in lengths up to 12 feet. Obviously you don't need that long a piece. The vertical/lateral pivot for the arm is made up from assorted junk-box oddments salvaged from an old transcription pickup arm, inter alia. The front end has a length of 1/4-inch thick Lamitex plastic about 2 1/2 inches long fastened to the end of the wood; the cartridge and a lift handle are attached to this. There is a counterweight at the rear end of the arm, so adjusted that the cartridge will not quite stay on the surface of the record; tracking force is adjusted by placing small weights on a vertical pin attached to the front of the arm. I use the steel "slugs" from electrical conduit boxes, but if you can't get them easily, pennies make a good substitute. The lower the

tracking force you can use, the better; I find that two "slugs" give a force adequate for most purposes -- probably about 5 or 6 grams. The rear counterweight should weigh between 8 and 10 ounces. To get the correct counterbalancing action as described above, the weight should be positioned on the arm ONLY after the arm is fully assembled otherwise: that is, the front end with its cartridge, vertical pin and lift handle assembled and attached.

The piece of parting bead should be about 16 inches long, with at least 4 inches overhang at rear beyond the pivot. Length from pivot to stylus should be in the area of a foot. The proportions suggested represent the best available compromise between overall mass and satisfactory performance. It is obvious that an arm such as this will not track the cylinder in the ideal way, which is a straight line; also, the tracking angle will be incorrect much of the time, given that the cartridge should properly be precisely in line with the grooves. The same thing is true of disc records; hence the VERY expensive turntables with straight-line-tracking arms being offered nowadays (which duplicate the path of the original cutting lathe). As with disc players, however, the self-tracking arm for cylinder use is a lower-cost option which can give satisfactory results, especially if you're on a tight budget.

A few other general remarks about the self-tracking arm are in order:

- Pivot friction should be as low as possible. Remember, the grooves of two-minute cylinders are quite shallow in proportion to their width, which makes for some slight increase in difficulty of tracking.
- Some kind of arm rest should be devised for "parking" the arm between plays, and if you expect to have to transport the machine for any reason, it is wise to provide for some means of fastening it in place.
- Obviously, the front of the arm will not have any offset tracking angle such as is incorporated into disc arms.
- It is simplest to phase your cartridge for vertical monophonic response by wiring jumper leads to the cartridge end of the tonearm cable. This means you'll have only two leads to run from the arm to the output jack. If the machine is to be used with a stereo system (as is most likely nowadays), the mono signal can be applied simultaneously to both channels on the preamplifier.
- If it is desired to eliminate some of the rumble before it gets into the preamp (and a self-tracking arm is sure to pick up plenty of it!), a simple resistance-capacity filter network interposed between the arm and the preamp input will remove



quite a bit of it. A 500,000 ohm resistor (or the nearest available figure, either 470,000 or 510,000) with a .01 or .02 microfarad capacitor will meet the case nicely. If you're playing your cylinders through a phono preamplifier with fixed RIAA equalization, I recommend the use of the lower value of capacitor. You'll get rid of the rumble without much effect on what little bass is recorded on the record; hardly any fundamental frequencies below 240 Hz. or thereabout were recorded on them anyway. The filter network should be wired in SERIES with the "high" signal

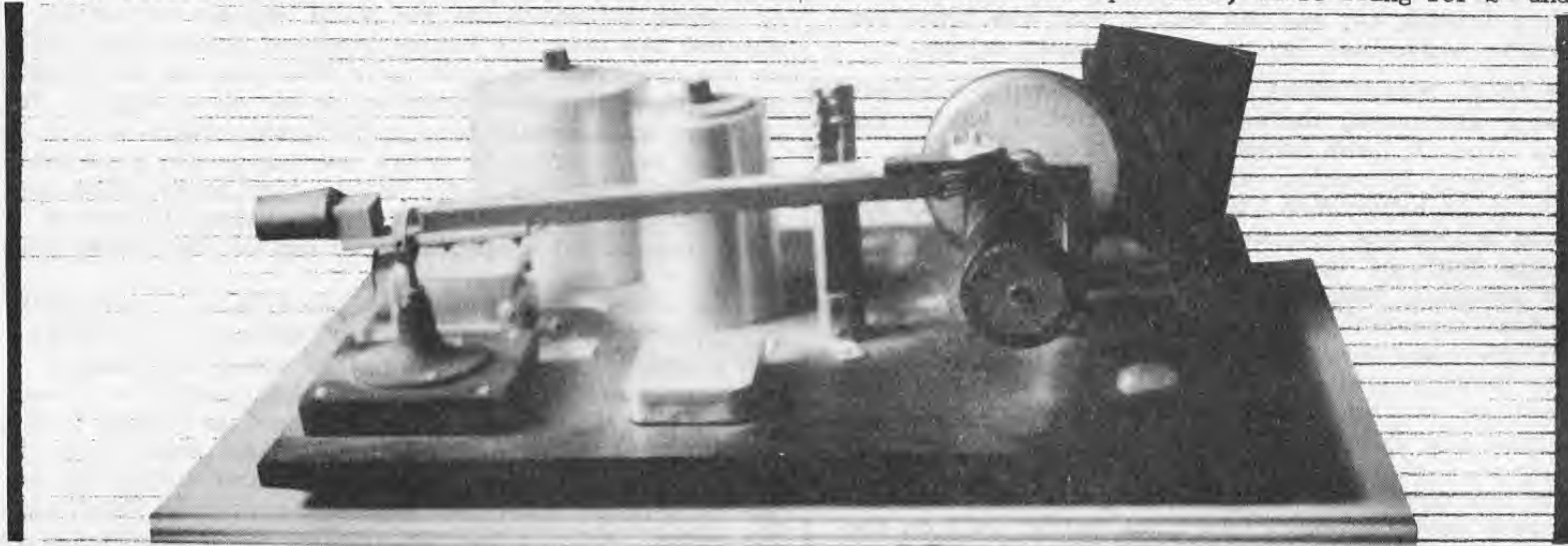
lead from the cartridge. Should it be deemed desirable for any reason to cut it out of the circuit, a small switch may be wired in parallel with the filter.

- f. The arm should be placed in such a position relative to the mandrel that the following conditions are met: (1) the cartridge should be exactly in line with the record grooves at the middle of the groove spiral of a record (it might be wise to try two or three records and shoot for some average placement), and (2) in that same position, the stylus tip should overhang the center line of the record by about $1/8$ to $9/32$ of an inch. Rea-

eccentric groove spirals. I have one or two Blue Amberols which have given me trouble on that account. I'm sure a feedscrew-driven arm would track them without problems; indeed, I've already told how I managed to get my one 5-inch Lambert taped.

If you want to try to build a lathe-type arm, there are a few thoughts you should keep in mind:

- a. It is probably simplest to drive the feedscrew from the mandrel shaft; that way, the rates of feed are always correct for any mandrel speed.
- b. You'll have at least two and possibly three rates of feed to contend with. The obvious two are 100 and 200 lines per inch, these being for 2- and 4-



son: since this type of arm describes an arc across the cylinder, it can be seen that as it tracks the record, it will be climbing slightly "uphill" at the beginning of the spiral and slightly "downhill" as it approaches the end. In extreme cases, this could produce difficulties in tracking (let's suppose you want to play a 6-inch cylinder). Another small digression: when I did the transfers for George Garebedian of a number of Edison Kinetophone cylinders, some of which he reissued on Mark 56 LP number 856 ("First Movie Soundtracks, 1913" -- a misnomer for which I must decline any responsibility!), I had to relocate the arm on my machine to a new "center" position for the $7\frac{1}{4}$ -inch-long Kinetophone records before I could track them properly. If you want to find out how well I did on that job, buy a copy of the LP.

- g. If you want to play a number of different types of cylinders using several different spring-wound phonographs for "transports" and want, at least temporarily, to save the cost of several cartridges, you can build a self-tracking arm on a wooden base and use it with various phonographs; all you need do is to be sure the acoustic pickup arms are out of the way. Such an arrangement will leave you plenty of gelt, and I'm always in favor of that!

....And there you have it: the Thoughts of Chairman George on cylinder reproduction through hi-fi gear. I have only a few more remarks, so bear with me...

Much of the foregoing has dealt with the use of existing phonographs or a scratch-built variable-speed drive and self-tracking arm. I've hinted, more or less, that while the self-tracking arm will give pretty respectable results, a feedscrew-driven pickup arm adapted from the old phonographs is better. The main drawback of the self-tracking arm is its relatively great mass, which makes for a higher level of rumble in the pickup and can lead to tracking difficulties if you encounter badly out-of-round celluloid cylinders with unusually shallow grooves or any cylinders with markedly

(photo by Ross Huntington)

minute records respectively. You may deem it desirable to incorporate a third: 150 lpi, for dictating machine cylinders. Suppose you find some old Ediphone cylinders containing material dictated or spoken by, let's say, a well-known writer. It's not impossible; Mark Twain is said to have made extensive use of dictating machines and typewriters in his latter years. Sad to say, none of the cylinders seem to have survived...

- c. You'd be well advised to provide for ample lateral travel on a feedscrew-drive arm. The chances of your finding them are slim, but in addition to the $7\frac{1}{4}$ -in. Kinetophones, Pathé Frères produced cylinders 8 inches long. To be on the safe side, I'd budget for 9 to 10 inches travel overall.

Whatever physical shape your pickup arm takes and however it moves along the line of the mandrel, it is advisable to provide enough clearance between it and the mandrel to accommodate a 5-inch cylinder, this being the largest diameter you're apt to encounter. The cartridge-and-pivot assembly may then be raised or lowered for the size of the record being played. The feedscrew may be located to the rear of the pickup arm.

The feedscrew should be a threaded shaft of the necessary length, preferably supported by bearings at both ends. $\frac{1}{2}$ inch should be a satisfactory diameter. The thread chosen for the feedscrew should bear a mathematical relation to the groove pitches you'll need to accommodate, namely 100, 150 (optional) and 200 lines per inch. It should also be one for which most metal-working lathes can be set up easily. 32 threads per inch is a common machine-screw thread for which all lathes can be readily adjusted, and it is mathematically related to 100, 150 and 200 in the sense that you don't get hung up on repeating decimals. That being so, it is not difficult to devise a variable-rate drive for the feedscrew from the mandrel. This can take two forms: (a) a belt or (b) idler between a stepped pulley on the mandrel and a drive wheel on the feedscrew. It remains only to determine the ratio of diameters. This is done by dividing the desired feed rates by 32 (the

number of threads per inch of the feedscrew). The ratios thus obtained are:

- for 100 lpi: 1 to 3 1/8
- for 150 lpi: 1 to 4 11/16
- for 200 lpi: 1 to 6 1/4

Therefore, a feedscrew drive wheel 3 1/8 inches in diameter should be driven from a stepped wheel on the mandrel of the following diameters: 1/2 inch for 200 lpi, 3/4 inch for 150 lpi and 1 inch for 100. Diameter of the idler, if one is used, is unimportant.

I haven't attempted to draw any mechanical diagrams of this setup, mostly because I'm not adept at such things. I hope you'll get the general idea of what I'm driving at, and can evolve your own ideas for a specific mechanical layout. Lotsa luck, anyway.

A final remark about electronic cylinder playback: in nearly all cases, the sound will be much better than that of even the best acoustic machines. In a few cases, though, it won't. The sound will be badly distorted; in my experience, this has happened mostly with 2-minute molded wax records. I know the poor sound isn't the fault of the electronic equipment or the cartridge precisely because it isn't consistently bad. It seems that repeated plays on an acoustic machine have caused the sound waveforms in the grooves of the cylinders to be deformed by the stylus, which has apparently chipped away at them. Whether this happened because the stylus was worn or because of its relative lack of compliance, I'm not prepared to guess; probably both factors are involved. Oddly enough, records such as these will probably still reproduce fairly well on the acoustic phonographs -- some of the few cases wherein you get better sound via acoustic reproduction. Undamaged cylinders which have not been played to a frazzle will sound OK; many will sound absolutely GREAT. Try any of the directly recorded Blue Amberols made before 1914. The clarity and transient response will amaze you, I'm sure.

Apart from anything else, a great thing about electronic cylinder playback is the ability to transfer them to tape. I made use of that ability in furtherance of some cylindrographical research a year or so ago. I had obtained a certain U.S. Everlasting 4-minute record which was not identified in Dr. Duane Deakins' index to that brand. Mice had nibbled at part of the semi-soft filler, obscuring the last word of the title and whatever followed it. I wanted to identify the artists (the title could be guessed from the song itself -- a sacred piece), so I taped the record and sent it to someone who is far more adept at aural identification of recording artists of that period than I. He recognized the voices easily and I was able to fill in one blank in the index.

I hope all this has given you a few ideas on how to go about achieving electronic cylinder playback. I've indicated the need for a certain amount of machine work. If, like me, you can't do that yourself, try having it done at a vocational-technical school by the students, if you have one nearby. However you go about it, I'm sure the results will be well worth the expense. And there's another angle: you may be able to sell your old cylinder phonographs and recoup most, if not all of your money! Happy listening.....

A POSTSCRIPT ON ELECTRONIC CYLINDER PLAYBACK -- George A. Blacker

When I wrote the article on electronic cylinder reproduction some months ago, I thought I'd covered every possible facet of the matter, but a more careful re-reading of a backup copy of the typescript and a reader's letter combined to show me I overlooked a couple of things. Let's tackle them in order.

First, in re-reading the thing, I realized, as I'm sure everyone else did, that in describing a substitute pickup arm to be used on machines which used small reproducers such as the Edison Model C in order to facilitate fitting a stereo cartridge, I forgot completely to say anything about attaching the old feed nut assembly to the new arm; obviously, this MUST be done. It is also sure to be the touchiest job of all of them, as the positioning is very critical. The best way to proceed seems to me to be to put the arm on the back rod, hold the feed nut on the leadscrew in the proper position and mark the holes for the spring with a scribe. Even then, it may prove necessary to use oversize holes to permit adjusting the nut so it engages correctly. I suspect the arms for Edison Standard phonographs will be the trickiest to work on in this way, as the feed nut engages the screw from below and at an angle. This will probably necessitate putting the entire arm at the same angle in order to mount and engage the feed nut properly; otherwise, some rather complicated work may be necessary to make a feed nut mounting of more or less trapezoidal shape. If you can do that, more power to you.

Shortly after Part I was published, I heard from "Graphic" reader Tom Hawthorn of Salinas, California, who suggested a simple and fairly cheap alternative drive system for electrifying a phonograph: the governor-controlled motors which were used so widely on Ediphone or Dictaphone cylinder machines. Since they are fitted with governors, they can be used either for a variable-speed drive, or adjusted precisely for a single speed, such as 160 rpm. Since the drive pulley on the mandrels of most dictating machines was quite large -- larger than that on most phonographs -- the small pulley on the motor shaft can usually be used as is. Moreover, it should not be unusually hard to locate old cylinder dictating machines, and to get them cheap; he says he's seen plenty of them in CaliforniaI had more or less forgotten the old dictating machine motors, but I had a reason for not mentioning them apart from my lapse of memory; indeed, my recollection of it may have been part of why I chose so conveniently to overlook them. Many of those old motors were of the "series wound" type, with brushes -- the same kind of motor as is found on electric drills, vacuum cleaners and most food mixers. Such motors always create sparks at the brushes in running, and I remember getting an unacceptably high level of interference in my audio gear when I ran such an Ediphone near it. Since I'm sure it would be very difficult, if not almost impossible to eliminate the noise completely, I suggest you make sure, when and if you have a chance to buy an old dictating machine, that the motor is a brushless AC induction type (assuming any of them were; I don't really know). If you aren't sure which kind of motor any given machine has and you can't tell them apart yourself, I'd be inclined to suggest you give it the miss.

Needless to say, I'll be glad to hear from anyone who has experimented with electronic cylinder playback and electrifying old phonographs, or building electric transports from scratch. It may not be a concept whose time has come -- not just yet, anyway -- but I'm sure it will come in time. Let's all try to help it along, huh?

(Comments to George Blacker, 245 1/2 So. Main Street, Cheshire, CT 06410.)



by Dave Cotter

Rather than jump right in with the New Phonic listings, we thought that this would be a good place to catch up with various additions and corrections...and there are quite a few. While we've been updating our files, it seems that we sometimes overlooked getting this new information into this column. We re-copied the entire NML listing (direct from the GRAPHIC) and compared this to our files. Besides noting a few typos that had not been corrected, we also found info sent in long ago by other collectors that just got "lost" in the shuffle. (Say...wouldn't that make a dandy song title?) Anyway, we thank Arthur Badrock, Steve Barr, Robert Olson, Quentin Riggs, Edgardo Silvestri and others for helping whip this project into shape.

1088 (previously blank)

Edward Kelly MEDLEY OF IRISH JIGS (4568-2)

Edward Kelly MEDLEY OF IRISH REELS (4569-2)

both sides from Emerson 1099 by John Kimmel

1106-B (20130) we retract the positive ID as there is still some confusion about this...let's just say that it could possibly be from Paramount 3081 by Golden Melody Boys (Demps and Phil).

1132-A (6157) vocalist is Arthur Hall, not Arthur Fields

1133-B (6165) from Banner 1587 by Hollywood Dance Orchestra (Nathan Glantz)

1136-B (3749) by Irving Kaufman on _____.

(C'mon Quentin, you gave me this partial data back in 1980 but we still don't have the original Grey Gull or Emerson release number.)

1137-B (3721) also on Madison 8017 using the same title and artist as Grey Gull 1309.

1144 (previously blank)

Jos. Elliott DOWN BY THE WINEGAR WOIKS (3777-2)

Jas. Hunter ALWAYS (3815-2)

(3777) is from Grey Gull 2224 by Mr. "X," presumably Arthur Fields.

(3815) is from Emerson 3012 by Arthur Fields

1177-A master should read (3955-1)

1178-A (6648) should read as Manhattan Musicians, not Master Melody Makers

1180-B (6863) NML used take 2 of this master

1181-A (also 1173-B)(6827) should be from Banner 1876 by Irwin Abrams' Dance Orchestra, vocal by Irving Kaufman

1184-A While we haven't verified any master number for this side yet, it is probable that it comes from Emerson 3090 by Marlborough Dance Orchestra

1191-A (7033) from Domino 3898, not 3878.

1194-A (31043) also on Emerson 3108

1195-A (7040) NML used take 3 of this master

1195-B add (31061-2). This is from Bell 483 by Bell Record Orchestra and also found on Emerson 3112 by Fred Hall and His Orchestra.

1196-A master should read (31068-1)

1204-B (31162) from either Bell 525 or 527 as "WAITING FOR YOU" by Fred Hall and His Orchestra

1205-A (31154) from Bell 519 by Club Mirador Orchestra

1205-B add (31250) from Bell _____ by _____

1207-A (31112) now verified as from Bell 508 by Lanin Melody Boys

1207-B add (31164) from Bell 528 as "ONE MORE WALTZ WITH YOU" by Fred Hall and His Orchestra

1210-B (31173) now verified as from Bell 535 by Fred Hall and His Orchestra

1215-B (2681) Arthur Badrock claims that the retitling

is on the Lincoln issue only. The Cameo release is titled the same as NML.

* * * * *

HELP!!! As we are in the final stages of this project, there are still gaps to fill. We need ANY information at all on these release numbers... NML 1148, 1149, 1151, 1199, 1200, 1201, 1202, 1203, 1206, 1211, 1213 and 1214; and the following New Phonics: 1222, 1224, 1225, 1227, 1228, 1244, 1247, 1250 through 1255, and anything from 1257 and higher.

We have partial information for these records. Most are missing master numbers for one or both sides. Please either check back issues of the N.A.G. for specific needs, or send FULL data for NML 1073, 1074, 1075, 1076, 1077, 1078, 1079, 1080, 1086, 1087, 1097, 1098, 1099, 1102, 1103, 1104, 1106, 1113, 1114, 1115, 1116, 1117, 1118, 1119, 1152, 1159, 1162, 1164, 1174, 1184, 1192, and New Phonics 1235 and 1249. Send all data to: Dave Cotter, 225 Brookside Ave., Santa Cruz, CA 95060...and we promise to start the New Phonic listings with the next issue.

Phonograph Forum

Conducted by George Paul

New business:

A suggestion has been made to cover some unusual cabinet phonographs from the teens and twenties. As was pointed out, there seem to be thousands of different brands. If you have an unusual one, now is the time to send us information, photograph, etc. to be included in an article on them. All material can be returned, you can remain anonymous or become a celebrity! There's no excuse! Let's hear from you!!

* * * * *

"Bring 'em Back Alive"

or

Restoring the Fearsome Phonograph

If you're interested in phonographs, it has probably happened to you. Wading alone through the jungle of teapots, wagon wheels, horse collars and commodes, you suddenly found yourself face-to-face with...The Fearsome Phonograph. No, not your ordinary "dirty, minor scratches, needs lubrication" breed of machine. Absolutely not. This one is the type which sends collectors scrambling back to their cars gasping "Rusty bed-plate!" or "Lifted veneer!" or "Nickel plating flaked!" or even "Horn rusted through!" This, my friends, is a Fearsome Phonograph.

Did you flee in terror? Did you stare it in the face and walk slowly backward out of the shop? Did you gingerly coax it into your car and lead it to your basement where it is, even now, roaming loose, defying you to bring it under control? I'll admit that I have done all of these things. I'm basically a lover, not a fighter. A gentleman. Mr. Nice Guy. Once home, I'll comfort myself by thinking "I don't want one of those anyhow," or "I'll find one with original finish," or "I'll get to that someday." But what happens when you find your dream phonograph for a ridiculously low price, only to find it is of the Fearsome variety?

From the wilds of Minnesota, Tom Novak has volunteered to share some of his tried and true methods for "bringing 'em back alive" when faced with a complete restoration. In addition, I will offer some advice on the less-fearsome variety.

Geo: Welcome to the Phonograph Forum, Tom. Let's talk about bedplates first. The most recurrent problem I've found on bedplates with sound paint is the dry, black buildup of oil and dirt. This often completely obscures pinstripes, trademarks, etc. Formula 409 does a nice job of removing this, but always test first on a hidden area below the bedplate to prevent catastrophe. Let it soak in and loosen the grime. On particularly stubborn spots use 0000 steel wool very carefully with the 409 and you should see lost details coming through. Caution: I once used Fantastik on a Diamond Disc horn and the paint came off in less time than it takes to relate the incident. Always test first! Tom, what can we do with a bedplate which is chipped and/or rusty?

Geo: My procedure is to strip the old bedplate down to bare metal if it is excessively rusty. The bare plate should then be primed using a quality spray primer. I use "Tempo" automotive primers exclusively because they are high quality, quick drying, and sandable. Red oxide or flat black (sometimes called "dark gray") will do. After priming, any nicks or pits, and there usually are many, should be filled with automotive spot putty. 3-M brand "Auto-Pak" spot putty (part #03150) is a good buy because it is about the smallest tube available, and it seems to last forever. Once the plate is sanded smooth of imperfections, follow with a couple of coats of quality black enamel or lacquer spray paint. You may wish to insert machine screws into their respective holes to prevent paint and primer from building up in the threads.

Now for pinstriping. There are good Edison signature trade mark decals and boarder decals available. I always use the trade mark decal where it belongs, but quite often don't use the border decals because I have difficulty applying them perfectly straight and without bubbles. I have found a substitute for bedplate border decals that is easy to work with and inexpensive, although it may cause a purist or two to shudder. But remember we are talking about bedplates that looked like scrap to begin with. 3-M again comes to the rescue with their automotive pinstriping tape. I use the bright gold tape that is 1/16 inch wide. It is very easy to align, self-adhesive, and can be formed around curves such as those on the front of an Edison Home machine. The disadvantages to this method are that you will still be lacking corner designs, and that the tape does have a higher relief than thin water transfer decals. Regardless of what type of decals I use, I always finish off a plate with several coats of Pactra Imperial clear plastic spray. This spray gives a beautiful clear gloss finish and repeated coats will tend to submerge the decals and reduce their "feel." You will be amazed at how rich and liquid the trade mark decal and border tape will look after this treatment. Please note: Pactra Imperial clear plastic spray (sometimes called "Clear Plastic #21") is the only clear coating that I have found that is safe to use over either lacquered or enameled surfaces. It is only the only spray that will not harm water transfer decals. Clear lacquer, or even most other clear sprays that claim to be enamel, when applied over water transfer decals or air-dried enamel, will ruin them much the same way as paint remover bubbles old paint off a surface.

After the bedplate is thoroughly dry, you may notice that it has a certain amount of "static cling." This can be eliminated by the liberal

application of spray furniture polish.

Geo: Pinstriping is an area dear to me. The 3-M tap does raise my eyebrows a notch, but even striping with paint will dry with some relief. I would give it a try, although I do my pinstriping by hand. This does take a steady hand, though.

Tom: You're spilling your coffee on my pantleg.

Geo: Sorry. Speaking of pinstriping, take a look at this rear bracket for a Victor! It was so poorly striped that it would have looked better all black. This shouldn't happen to any self-respecting Victor!

Let's talk about horns. I have limited experience repairing them. Aside from using polish with 0000 steel wool when cleaning up brass, I have little to offer in this area. What should I do when my luck runs out?

Tom: A shoemaker's last mounted in a vise and covered with a thin piece of rubber makes an excellent dolly for tapping out dents.

Brass belled horns can be cleaned easily with a product called "Whink" which is a

bathroom porcelain cleaner consisting of dilute hydrochloric

acid. This product successfully cleaned a terribly stained brass belled horn with minimum effort when my old standby cleaners failed miserably.

Large rust holes in a horn can be patched neatly by first applying a piece of sturdy tape (such as the silver "duct" tape) over the opening. Apply a thin layer of quality automotive body filler to the opposite side. When completely dry, remove the tape and apply a layer of filler to the side where the tape was. By sanding carefully to the contours of the horn, the repair is often unnoticeable after painting.

When priming a horn you intend to paint black, use only a very dark primer, flat black being the best. Light gray primer fills into all the seams, yet a black enamel or lacquer finish coat never seems to be able to fill into the tight seams completely, leaving unsightly gray "pinstripes" down each panel seam.

A broken morning glory horn cone can be neatly grafted with a little patience. (Why are so many horns found with the cone end missing?) First of all, solder the new cone into position on the horn making sure that it is lined up straight, and that its seam is on the side of the horn directly opposite the horn hook and in line with a horn panel seam. The solder need not be particularly neat nor completely around the circumference, just as long as it is secure. Then, band a piece of stiff wire, such as that from a coat hanger, around a similarly sized pipe. Next, braze the ends together to form a loop when you determine that it is at a diameter such that when it is slid down the cone it becomes snug just 1/8 inch or less before the joint. Tack solder this ring neatly into position. The gaps on each side of the wire ring can now be filled in with auto body filler and sanded to a nice contour. The result closely resembles the rolled edge found on many morning

glory horns where the cone or screw threads join the main panelled section. Of course this method is usually used when the horn is to be repainted. Rejoining two horn sections that have salvageable original paint would best be accomplished with epoxy.

The best brush to use when painting stripes around the border of a morning glory horn is a very stiff flat-bristled brush about 3/8 inches wide. These brushes are found at any art or craft store and are usually very long and painted green with white bristles. This same brush, held on edge, will give neat pinstripes down the length of the inside seams by letting the brush follow the seam as you paint. Don't attempt to ride the brush down the ridge of the seam, but allow it to ride in the "valley" along side it. Practice with the bare metal horn wiping off the stripes with a solvent-soaked rag before they dry. I use only high quality automotive lacquer "touch-up" paints on my horns, again "Tempo" paints giving the best results.

Geo: Cabinet refinishing seems to be the single most attempted phase of restoration. Personally, I don't refinish a cabinet unless it is downright "tatty." Mahogany especially bothers me when I see a cabinet refinished without being re-stained, no use of wood filler, or a satin finish rather than the authentic gloss. The use of orange shellac is a much-neglected procedure, often substituted with varnish or (ugh!) urethane. What are some of your experiences in this area, Tom?

Tom: Since there are plenty of books concerning furniture restoration, I am not going to go into any great detail in this matter, but only give a few hints that may be useful in phonograph restoration.

Peeling veneer is an ailment common to many oak Amberola 30's. The best way to apply new veneer, say to the top of the lid, is first to remove all the original veneer if a good deal of it is already missing (scraping with a sharp putty knife is helpful for this), or by cutting pieces from extra veneer and gluing them into the voids if the original veneer is basically intact. This gives a good flat surface over which to apply the new wood. Sand smooth any imperfections. I avoid the use of wood fillers but they may be used if preferred. One reason for this is that they may not take stain in the same way as the wood veneer in areas where it is exposed along the edge of the lid.

Don't attempt to cut the new veneer to the exact dimensions needed, but rather, cut it 1/16 inch or more larger in each direction. Once the gluing process is complete, simply sand off the excess edges with an orbital sander and fairly rough paper such as #100. For veneer work Franklin's Liquid Hide Glue is the best. This glue is slow drying, allowing you to move the piece around until you get a satisfactory fit, and spreads evenly without leaving air pockets. Elmer's wood glue or white glue is more difficult to work with for veneer purposes, but perhaps diluting it would help.

To obtain the neatest results, set the freshly glued lid upside down on a pile of 2 or 3 neatly folded bath towels and then weight it down with something heavy like a stack of 78's. The softness of the towels will press the veneer completely against any imperfections or warps, and the excess overlapping veneer will slightly bend to insure complete contact around the entire edge of the lid, not possible with wood blocks and furniture clamps.

Cutting veneer for the sides of an Amberola 30 is a little more difficult because exact cuts must be made due to the overhanging top molding and the protruding base. However, the above process may be used by simply unscrewing the base and gently tapping apart the top molding. Often it is quite surprising how easily an old case can be disassembled leaving nice flat boards to work with. Remember to scrape away all old glue before regluing, and to use quality glue such as Elmer's wood glue for reassembling the case.

Green oak stain to match the early style Edison cases can easily be made by diluting about a teaspoon of any dark green enamel paint with about 1/2 cup paint thinner. Stain your case to the desired shade of oak, then go over the stain while still wet with a soft cloth dipped in the green solution. You may wish to reapply the oak stain again and vice versa until you get a pleasing effect.

My general procedure for finishing a case is: two coats of the desired stain followed by one coat of orange shellac. The orange shellac gives oak a golden look which sometimes isn't present in modern oak stains, and it will also brighten a red mahogany finish. Please note that shellac must not be used beneath urethane varnish. As with the bedplate decals, I apply case decals before the finish coats, that is, directly on top of the shellac surface. This is followed by one or two coats of quality non-urethane varnish which allows the decal to be sealed beneath the finish.

In many instances it is desirable to save the original finish especially in the presence of a rare or fancy decal. Here one can carefully clean the case with paint thinner and 0000 steel wool. Next apply a coat of similarly colored stain immediately wiping with a clean cloth to remove excess stain that hasn't filled into cracks and scratches. When dry, apply one coat of orange shellac followed by one coat of varnish. A smooth finish on small cases can be obtained by buffing with 0000 steel wool liberally dipped in paste wax. Be especially careful on sharp corners and molding edges because it is possible to cut right through the finish.

Geo: The use of 0000 steel wool with mineral oil was demonstrated to me by a friend and it also resulted in a very smooth surface. Tom, you mentioned a few miscellaneous tips you had on a variety of subjects. Would you share these with us?

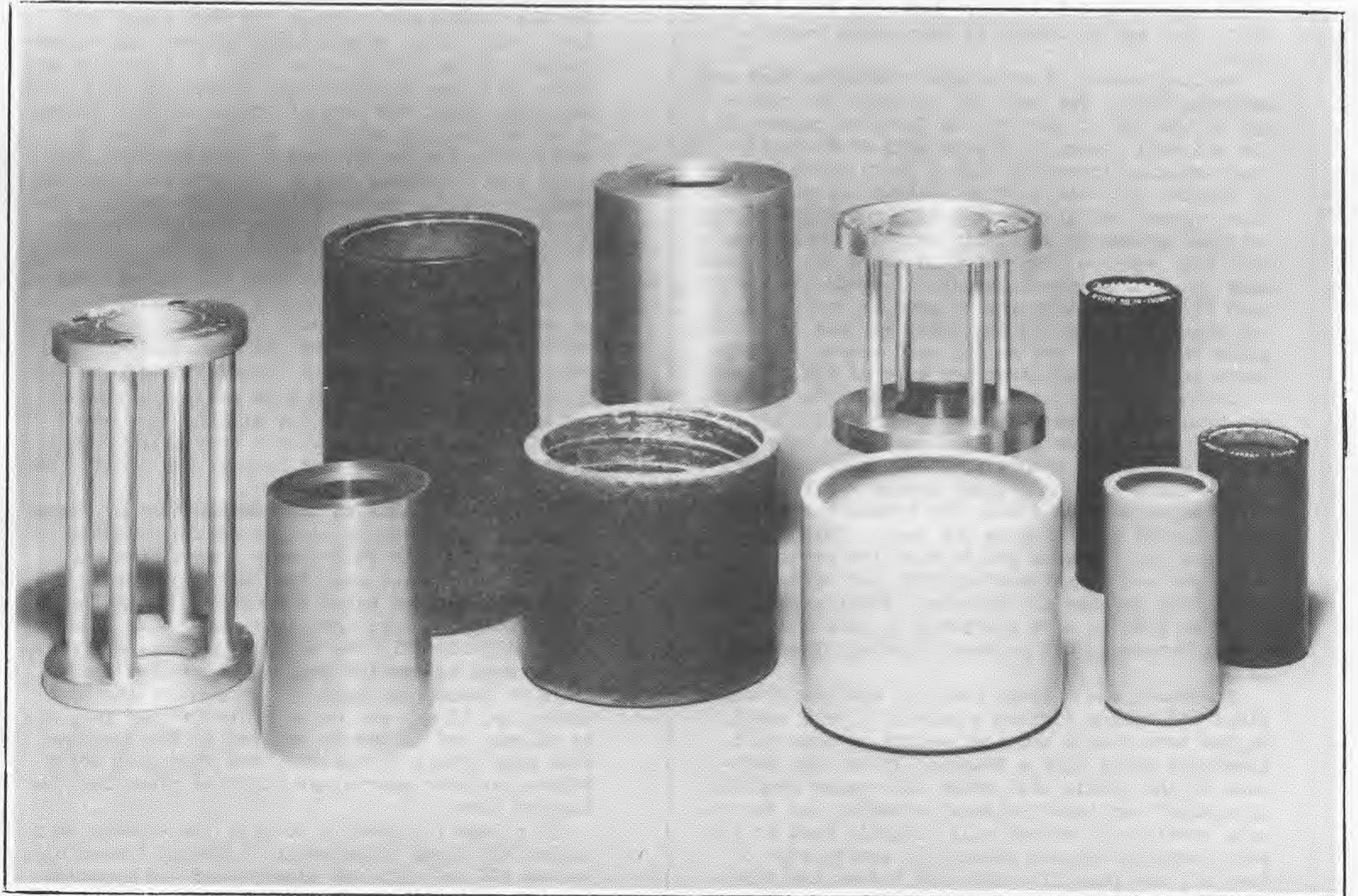
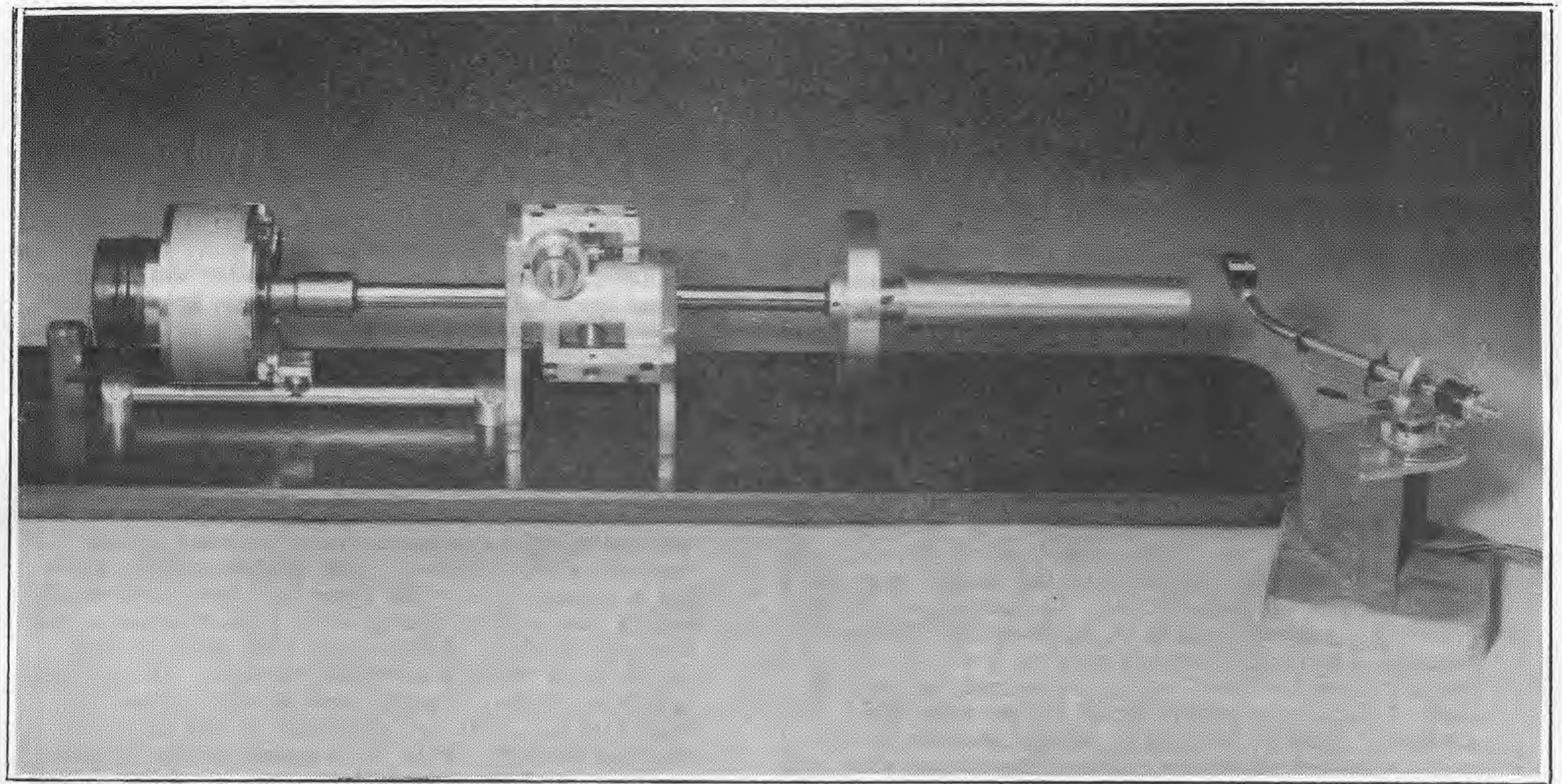
Tom: Dirty or stained cores of Blue Amberol cylinders can be restored by carefully masking the record and spraying the interior with gray primer. The paint dries fast to a flat finish, and it will not come off on the mandrel.

The dulled finish on the backmount of my Victor II was brought back to life by gentle cleaning with paint thinner followed by a coat of clear plastic spray. You may also want to touch up any nicks in the black paint (especially up the back of the mount) before the clear coat. The clear spray will blend in the touched up areas perfectly.

Try some automotive gear lubricant for noisy gears on phonograph motors. Because of its high viscosity, it may not be suitable for use in a tiny oilcan, but it may be applied to the troublesome gear with a toothpick. One drop on a noisy Edison governor gear stays right in place for the longest time.

At a loss for what to do with the stained turntable felt on my Orthophonic Victrola, I carefully peeled off the felt and simply used the opposite

(concl. p. 14, col. 2)



The
Pengelly Universal Electrical Cylinder Replay Machine

(from the press release on the occasion of the completion of Mr. Pengelly's machine)

In 1977 the Royal Scottish Museum in Edinburgh staged the world's major exhibition and symposium to celebrate the centenary of the invention of recorded sound and playback by Thomas Alva Edison. Among the contributors to the symposium from the U.S.A. and Europe was Joe Pengelly, a specialist in the electrical reproduction of the earliest form of sound recording — on cylinder.

As a result of the quality of sound he demonstrated at the symposium coming off cylinders made at the turn of the century, he was invited to the Edison National Historic Site at West Orange in the United States to transcribe certain cylinders in the Edison archive.

Until recently Joe Pengelly worked with original spring driven, but modified, Edison cylinder machines. In 1983, however, he was awarded a Leverhulme Research Grant to construct a completely new electrical cylinder replay mechanism which was built at the Department of Mechanical Engineering at Plymouth Polytechnic. The work was carried out under the supervision of the engineer in charge, Mr. Terry Bouncer, and Mr. Mike Stringer, who was responsible for the actual construction.

The basic mandrel on the machine can accommodate the more usual size cylinders, while a number of additional slip-on mandrels can provide replay for every type and size of cylinder with the exception of the two smallest cotton reel type cylinders produced by the French Licret company.

The basic difference from other electrical replay mechanisms that have been produced is that in the Pengelly system the reproducer stays still and the mandrel travels laterally beneath a stationary pickup — in this case an SME arm. Any free standing pickup arm can, however, be used. The principle of a laterally moving mandrel was used by Edison in his very first experimental tinfoil cylinder machine in 1877 and again on his most sophisticated machines some 30 years later. The Servo controlled motor can accommodate variable speeds between 40 and 200 rpm.

Joe Pengelly is an Oxford graduate and hon. research fellow in oral history at Exeter University and to which his archival work on cylinder and discs is particularly relevant. Joe Pengelly — a B.B.C. man for some twenty years — compiled and presented the corporation's centenary programme on the invention of recorded sound in 1977. Examples of his archive work are to be found in the Royal Archives at Windsor, the White House Special Collection and the Library of Congress in Washington, and the B.B.C. sound archives where certain key material has been transferred from tape to disc, a system used to ensure the permanent preservation of the most valuable material in the archive.

—Illustrations—

Top: The Pengelly Universal Electrical Cylinder Replay Machine

Bottom: Some of the cylinders that can be played on the Pengelly machine. Back row: slip-on mandrel for Edison Kinetophone and Pathé Céleste cylinders; Edison Kinetophone cylinder; mandrel for Concert cylinders; mandrel for Lambert Concert cylinders; Edison celluloid Ediphone cylinder; Edison 2-minute Blue Amberol. Front row: mandrel for Pathé inter-size cylinders; Edison Concert cylinder; pink Lambert Concert and standard cylinders.

HERE & THERE

Reader Nicholas Carolan is working on a discography of traditional Irish music which will encompass all mediums of recorded sound, from cylinder to the present. Any collectors with an interest in assisting in his project are asked to get in touch with him in care of The Folk Music Society of Ireland, 15 Henrietta Street, Dublin 1, Ireland.

A U.S. Everlasting compilation is also in progress, and your assistance is requested. Especially needed are photocopies of catalogues not already known about, as well as matrix numbers and other relevant data from the records themselves. For more details on needed materials, etc., contact W. R. Bryant, 1046 Congress St., Portland, ME 04102.

In his research on the life and times of Richard José, Joe Pengelly has come across what appears to be a 1940's 78 — a reissue of "When You and I Were Young, Maggie" & "Silver Threads Among the Gold." The disc has a photo label and was issued by RAR-ARTS of Klamath Falls, Oregon. Joe would like to know more about the disc and how it came to be made. Contact him at 36, Thorn Park, Mannamead, Plymouth, England.

Oliver Steele Lane informs us that Neovox has recently released a cassette recording called "Sylvester Ahola in America." More details can be had by contacting the distributor: Collector's Items, 10 Rydens Rd., Walton-on-Thames, Surrey, England; attn: John A. Holley.

Oliver says that Mr. Ahola is looking for a copy of Edison Diamond Disc 51960, "Lonely Eyes," which he recorded with the Golden Gate Orchestra (California Ramblers) in 1927. Can any of our readers help? If so, please write Oliver Steele Lane, Box 778, Gloucester, Mass. 01930.

Ron Dethlefsen's new book on Edison Diamond Discs is now at the printer's and will be ready for delivery before Christmas. We were particularly interested in the section that describes how Diamond Discs were manufactured. Ron has even included an original photo showing a bank of record presses in operation. Ron is contemplating a mini-version of the book which would include just the artist index and label section for those who would like a handy reference guide for their record file. A limited edition in hard binding, not available before Christmas, is also contemplated — but Ron would like to hear from collectors as to their thoughts before going ahead with these phases. (See his address in his ad on the back page.) Ron points out that the text for the entire book is typeset, not computer-generated printout copy!

David Eller wishes to know the identity of the singers on his Victor album C-31, "Gems from Jerome Kern's Musical Shows" by the Victor Light Opera Co., Leonard Joy, conductor. If you can assist with this information, please get in touch with him at 14 Freedom Dr., Collinsville, CT 06022.

Merritt Malvern writes to say that he and Milford Fargo recently saw Pat Hingle's one-man presentation entitled "Thomas Edison: Reflections of a Genius." Hingle portrays Mr. Edison in his eighties (readers may remember seeing him in commercials for G.E.), and Merritt highly recommends the performance if it appears in your area. He felt the portrayal was quite accurate and very well done.

We recently heard from the California Antique Phonograph Society which has apparently been going for just over a year now. They held their first annual sale and swap meet in August which proved to be very successful for buyers and sellers alike. Membership includes a bi-monthly newsletter and monthly meetings in West

Covina. More information can be obtained from C.A.P.S. at P. O. Box 67, Duarte, Cal. 91010.

For Vernon Dalhart collectors and enthusiasts, Bob Olson sent us details of an oddball, previously unidentified as Dalhart, thanks to Jim Hadfield. It's Black Swan 18047, "Can't Yo' Heah Me Callin' Caroline" under the pseudonym of Harry A. Delmore! A number in the wax traces it to Olympic 17113.

CATCHING UP

Eugene Ormandy - Issue #52

Arthur Badrock of Norwich, England offers the following additions to Fred Williams' discography of Ormandy's early recordings.

"The Rosary" (OK 40963) is matrix 81264A and was also issued on Parlophone R136 and Ariel 4312 (the latter issue as simply 'Instrumental Trio').

Confirmation that it is Ormandy's first wife on 401085/86 comes from the following two masters:

401087 Holy, Holy, Holy; Rock of Ages

401088 Abide with Me; Lead Kindly Light

These were sent over to England, but not issued, and are listed in the Gramophone Co. files as by "Steffy Goldner & Ormandy."

-401680B (unissued on Okeh) came out here on Parlophone E6202 as The Capitol Players

-402953C also on Ariel 4490 (pseudonym not known)

-402954B " " Ariel 4489 " " "

-402955B " " Ariel Z4518 as Ariel Dance Orchestra (note typographical error in GRAPHIC for this master number)

-403868B also on Ariel Z4611 as Ariel Dance Orchestra

-403870B also on Ariel Z4563 " " " "

(cont. from page 11)

side. Mine came off quite easily with no trace of adhesive on the back side.

My best investment as of late was a couple of muslin buffing wheels for my bench grinder and a box of polishing compounds, such as Disston # 4301 which consists of 4 grades of compound. For an investment of about \$12 it will pay for itself quickly in time spent polishing small parts and screws of almost any finish, not to mention household applications such as polishing plastic watch crystals. The nickel-plated tonearm on my Standard Type A was beyond hope as far as the finish goes. Rather than trust the arm to my none-too-dependable plating shop, I sanded off the old nickel finish using coarse (#80) paper and finished up with something finer such as #220. After a thorough buffing with the applicable compounds, I now have a very presentable polished aluminum tonearm. Felt or flannel wheels will give an even more brilliant finish.

Geo: Thank you, Tom, for contributing these ideas, experiences, and procedures. When faced with the Fearsome Phonograph, we need every available weapon!

Tom: My pleasure. Now, what's your name again?

* * * * *

In closing, I would like to caution readers that, when faced with a job which is more than you can handle, DON'T DO IT. An unrestored phonograph is far more attractive (and valuable) than a botched job. When faced with a frozen Graphophone trunion, I take it to a friend whose dexterity in such matters exceeds mine. I have been asked to paint details on phonographs by others who were uncomfortable with the projects. Know your limits, appreciate your friends' skills, and make your restoration a source of pride in a job well done.

Next column: The Bijou (Type N) Graphophone.

* * * * *

George Paul can be contacted by writing him at 28 Aldrich Street, Gowanda, NY 14070.

Vic Trulla by Billy Carroll



HAPPY HOLIDAYS!

Morton Downey Dies at 83; Popular Tenor in Radio Era

By WILLIAM G. BLAIR

Morton Downey, whose soft and melodious Irish tenor enchanted radio listeners and night-club audiences in the 1930's and 40's, died Friday night at his home in Palm Beach, Fla. He was 83 years old and had been in ill health since suffering a stroke 18 months ago.

In a 30-year career that took him from singing at church socials as a boy in Connecticut to singing at the coronation of King George VI of England and at the White House for President Franklin D. Roosevelt, Mr. Downey became one of the most popular and

wealthy singers of the era.

In the 1950's, with television beginning to supplant radio, Mr. Downey became less active as an entertainer. By then, however, his earnings from singing and years of astute investments in this country and abroad had made him wealthy.

More Than 1,500 Recordings

The Irish-American vocalist, who was introduced once by Bing Crosby as the "world's oldest choirboy," was as adept at rollicking Irish tunes and popular songs as he was at hymns and spirituals. He once estimated that he had sung "When Irish Eyes Are Smiling" more than 10,000 times.

He also was a composer and wrote more than 30 popular songs, including "Wabash Moon," which became his theme song on radio, and "That's How I Spell Ireland." He made more than 1,500 recordings, dating back to 1916, when he was 15.

Mr. Downey was born in Wallingford, Conn., on Nov. 14, 1901. The first pay that he ever received was for not using his voice. The pay, a nickel, came from his mother, who found the youngster's constant singing and whistling a distraction as she managed the family's home in Wallingford. Mr. Downey's father was the town's Fire Chief and a tavern keeper.

A Bit of Deception

After finishing high school, Mr. Downey went to New York, where he was befriended by James J. Hagan, a Tammany leader in whose Brooklyn home the aspiring young singer lived for eight years while performing at political rallies and in clubs.

In 1919 Mr. Downey got his first big break while singing at the Sheridan Square Theater in Greenwich Village. A friend of Paul Whiteman, the band leader, heard Mr. Downey and, through his intercession, the young singer was hired by Mr. Whiteman.

With the band, Mr. Downey was required to fake the playing of a saxophone and a French horn because, in those days, singers were not just hired to sing. He remained with Mr. Whiteman's orchestra for three years.

At the end of the 1920's, he went to Hollywood, sang in three movies and met Barbara Bennett, the sister of Joan and Constance, the actresses. She became the first of Mr. Downey's three wives.



Morton Downey

But it was as a vocalist on radio that Mr. Downey achieved his greatest fame, when the radio station WABC put a wire into the Club Delmonico in New York, where he was performing in 1930.

Over the next two decades, his voice was heard in countless homes around the country and in Europe under the sponsorship, at various times and for various networks, of cigarette, laxative, coffee and cosmetic companies. Perhaps his most notable and profitable association was with the Coca-Cola Company, under whose seven-year sponsorship he eventually received \$4,500 a week and also a directorship in the company. During World War II, he performed regularly at U.S.O. shows for American servicemen.

Mr. Downey is survived by his wife, Ann; four sons, Sean, of Cleveland; Michael, of Stamford, Conn.; Kevin, of New Canaan, Conn.; and Anthony, of Rye, N.Y.; two stepdaughters, Countess Mona de Sayve of Paris and Catherine Jacobus of Delray Beach, Fla.; a stepson, Christian Hohenlohe of Washington; two brothers, Edward, of Naples, Fla., and George, of West Palm Beach, Fla., and seven grandchildren.

Five pounds in each for the fresh air show,
To help the children to make things go;
And a special box as Priscilla's own
For the kindness she the bears had shown.
From there 'twas but a little walk
To the place they sell machines that talk.

Of all the fun the bears had had,
And of things they did both good and bad,
The hour that day with the talking machine
Was as jolly an hour as was ever seen.
They opened the box to find the band,
And hunted for singers beneath the stand,
And touched the record and held the horn,
But saw nothing so funny since they were born.

They danced a two-step and sang as well,
And heard Uncle Josh his stories tell,
And listened to negro minstrels sing,
And whistles blow and church bells ring,
And an auction sale and an auto ride,
And a hundred and fifty things beside.

A record was made by TEDDY-B,
Who talked down into the horn to see
If a speech of his in the box would stay
To grind itself off when they went away.
While TEDDY-G sang his prettiest song
For Priscilla Alden to take along
In record form for her fresh air show
To please the children and let them know
That their jolliest friend was a Roosevelt Bear
Whose one regret was that he couldn't be there.

They left Priscilla and her brother Will
And went to a lunch room and ate their fill
Of Washington pie and Boston cream,
And then to a livery and hired a team,
And drove through Newton to Riverside,
And over to Dedham for the country ride,
And through a park and back again
By a parkway drive and Jamaica Plain.
They were driving full three hours or more,
And returned the team at half-past four.
They then tramped down to a wharf to see



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There is no documentation that Morton Downey recorded as early as 1916, though it is conceivable that he did make a personal recording that early (probably for Columbia, due to Wallingford's proximity to Bridgeport). Rust and Debus

(*The Complete Entertainment Discography*) indicate his first commercial release was "Midnight Rose," issued in 1923 on Edison 51244 under the name "James Morton." The claim that Downey made "more than 1,500 recordings" is, unfortunately, grossly exaggerated.

+ + + + +

The teddy bears come to us from Steve Ramm via John Petty. The original page measures approximately 10 x 7½ and comes from a book, but Steve has no idea which one, as he bought the single page at a flea market (can any reader identify the source?). We hope that the reduction does not reduce the charm of the drawing or make reading the accompanying text too difficult.

Next issue: Uncle Josh pays tribute to Miss Liberty's centennial year.



"They danced a two-step and sang as well, and heard Uncle Josh his stories tell."

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—MEMORIES—

William G. Spohn, Jr./Barbara R. Pfeiffer

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SIDE 2

I Hear You Calling Me • Let Me Call You Sweetheart • Duna • Dein ist mein ganzes Herz • Sea Fever • Thine Alone • Where Did You Get That Hat? • Be My Love

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SIDE 2

Stand By America • There's A Gold Mine In The Sky • Lazybones • Auf Wiederseh'n, Sweetheart • Dear Little Boy Of Mine • It Ain't Gonna Rain No Mo' • Girl Of My Dreams • When Day Is Done

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- Four Minute Blue Amberol Cylinder Records, Min. \$2.75. All boxed, no lid unless noted.
- 108. Ed 2308 Golden & Hughes (Comic Sketch) Going Back to Arkansas E Orig lid.
 - 109. Ed 1513 Walter Van Brunt. Just That You are You--"The Merry Countess" (Strauss) E lid
 - 110. Ed 2471 Nat'l Promenade Band. I Want to Go Back to Michigan-FT Strong E
 - 111. Ed 2974 Helen Clark-Joseph Phillips. You're a Dangerous Girl! E+
 - 112. Ed 1995 Bohumir Kryl & his Band. At the Mill March E
 - 113. Ed 3316 Premier Quartette. From Me to Mandy Lee E+
 - 114. Ed 2596 Walter Van Brunt. You're Plenty Up-to-date For Me. Strong E
 - 115. Ed 1535 Maurice Burkhardt. Music Vots Music Must Come From Berlin EE+
 - 116. Ed 3568 Arthur Fields & Chorus. We're All Going Calling on the Kaiser E WWI song
 - 117. Ed 1555 Campbell & Gillette. Where the Moonbeams Gleam E Orig lid.
 - 118. Ed 1769 Golden & Hughes (Darkey Sketch) Turkey in the Straw E
 - 119. Ed 3230 The Kaufmann Brothers. Henry and Hank in Vaudeville. Strong E
 - 120. Ed 2054 Bohumir Kryl (Cornet) and His Band. Praise Ye--Attila E
 - 121. Ed 3238 Arthur Fields. Hong Kong E+
 - 122. Ed 2075 Irving Kaufman & Male Chorus. Sailing on the Good Ship Sunshine EE-
 - 123. Ed 2980 Irving Kaufman. The Stormy Sea of Love EE+
 - 124. Ed 2382 Golden & Hughes (Darkey Sketch) Whistling Pete EE+
 - 125. Ed 2033 Walter Van Brunt. You're Me Girl. E beautiful almost-purple color.
 - 126. Ind 4M-3240 Murray K. Hill. A Talk on Married Life E Min. 3.50. Different from Ed version
 - 127. Ed 5088 Vernon Dalhart & Co. The Letter Edged in Black E Min. \$8
 - 128. Ed 5170 Vernon Dalhart & Co. The Drunkard's Lone Child. EE+ Min. \$8
 - 129. Ed 5102 Vernon Dalhart & Co. The Unknown Soldier's Grave E Min. \$8.
 - 130. Ed 23350 Bobby Nash. Our Hotel EE- (Our Hot Hot Hotel!) few scratches. Good /Orig
 - 131. Ed 9449 Joel Mossberg, baritone. Pa Rones Strand (Old Finnish Folk Melody) E+- lid
 - 132. Ed 26090 Oberbayr Bauern Kapelle. Bayerisches Landier-Potpourri. German Folk Dance E++
 - 133. Ed 22098 Banda de Artilleria. Perfyne de Violetas. Strong E, 1/2 flat top title-end.
 - 134. Ed 26044 Oberbayr Bauern Kapelle. Haidauer Schuhplattler EE+ German Um-Pa band.
 - 135. Ed 26046 Oberbayr Bauern Kapelle. Reit im Winkel Lander. E+
 - 136. Ed 9461 Joel Mossberg, baritone. Varvinder friska. In Swedish. Orig Lid. E++
 - 137. Ed 26022 Joh. Strauss O. Ein Morgen, Ein Mittag, Ein Abend in Wien E+
 - 138. Ed 23329 Nat'l Military Band (London) Regimental Marches No. 1-Brigade of Guards E+
 - EE. Ed 4824 Wendel Hall. It Ain't Gonna Rain No Mo' N-
 - FF. Ed 2815 George Thompson. Cohen at the Telephone. E+
 - GG. Ed 2627 George Thompson. Hey! Wop (Irving Berlin) N- Original lid.
 - HH. Ed 4579 Julian Rose. Yiddisher Jazz E++ Min. \$5.
 - II. Ed 1763 Chas. D'Almaine & Company. Down at Finnegan's Jamboree (Comic) E++ Funny
 - JJ. Ind 4M-7027 Denton. Land Where the Women Wear the Trousers. E+
 - KK. Ed 2124 Billy Murray. Frisco Dan EE+
 - LL. Ed 2451 Geoffrey O'Hara. Navajo Indian Songs N- orig lid. scarce.
 - MM. Ed Special B. Murray K. Hill. Father's Eccentricities. Strong E Orig special box, no lid
 - NN. Ed 2156 Jones & Murray. There's Lots of Stations on My Railroad Track E+ Min. \$3.50
 - OO. Ed 4220 Della Robbia Orch. Margie-Fox Trot. EE+ 1920
 - PP. Ed 3991 Harry Radgerman's Jazz O. Yellow Dog Blues-FT E+ to N- Min. \$3.50
 - QQ. Ed 3741 All Star Trio. Saint Louis Blues-FT E+ Min. \$3.50
 - RR. Ed 4044 Lopez & Hamilton's Orch. Bluin the Blues-FT Min. \$3.50 EE+
 - SS. Ed 4049 Wiedoeft-Wadsworth Quartet. Bow-Wow-One Step. E+
 - TT. Ed 4740 Kaplan's Melodists. The Pelican-FT E+ Min. \$3.50
 - UU. Ind 4M-3330 Band. The Old Homestead -FT E
 - VV. Ind 4M-3324 Band. Too Much Mustard-One Step. E+ Orig box.
 - WW. Ind 4M-3328 Band. Ballin' the Jack-FT E Orig box. 1915
 - XX. Ind 4M-3323 Band. Isle d'Amour-Waltz Hesitation. E+ Orig Oxford Box.
 - YY. Ind 4M-3327 Band. Nights of Gladness-Waltz Hesitation E+ Ed box.
 - ZZ. Ind 4M-3099 Band. College Life-Two Step. E+ Orig box.
 - 3A. Ind 4M-3321 Band. Irresistible-Tango E+ Oxford Box
 - 3B. Ind 4M-3110 Band. Southern Roses-Waltz EE+ Oxford Box
 - 3C. Ind 4M-3097 Band. At a Georgia Camp Meeting-Two Step E Oxford box. Min. \$3.25
 - 3D. Ipd 4M-3049 Band. Impassioned Dream-Waltz E Columbia Box.

- Four Minute Amberols (Wax). Orig lids included unless noted. Most are test played. Min. \$2.25
- 139. Ed 4M-108 Ada Jones & Len Spencer. Little Arrow & Big Chief Greasepaint. E+ Funny!
 - 140. Ed 4M-78 Ada Jones & Billy Murray. Cohan's Pet Names (Geo. M. Cohan) EE+ Rare Min \$4.
 - 141. Ed 4M-64 Elks' Minstrels (Original) E+ Good.
 - 142. Ed 4M-917 Premier Quartette. Oh, That Navajo Rag. Strong E
 - 143. Ed 4M-442 Len Spencer & Billy Murray. Two Gentlemen From Ireland. E
 - 144. Ed 4M-552 Len Spencer & Co. A Cowboy Romance (An Episode of the Prairie) E+ Excellent
 - 145. Ed 4M-692 Billy Murray. That's Why I Never Married (The Slim Princess) E+
 - 146. Ed 4M-382 Billy Murray & Chorus. The Hat My Father Wore, etc. E No lid.
 - 147. Ed 4M-178 Golden & Hughes (Darkey Sketch) Bear's Oil E No lid.
 - 148. Ed 4M-83 Cal Stewart & Company. Uncle Josh's Huskin' Bee E No lid.
 - 149. Ed 4M-1089 New York Military Band. Black Diamond Rag (Henry Lodge) E orig lid.
 - 150. Ed 4M-15035 Johann Strauss Orchester. Tschkerkessischer Zapfenstreich. E+ nice march.
 - 151. Ed 4M-15115 Hans Bladel. Der lachende Humorist. E+ (German Laughing Song-Excellent)
 - 3E. Ed 4M-19 Metropolitan Trio. Trio From Faust (Announced) E+
 - 3F. Ed 4M-715 New York Military Band. Kerry Mills' Palmetto Slide E+ excellent.
 - 3G. Ed 4M-473 Lieut. H. Shackleton. My Polar Expedition. One bad groove 15 seconds into the talk, otherwise E. Quite rare. Min. \$5. improper lid.
 - 3H. Ed 4M-72 Golden & Hughes (Darkey talk) The Shipmates. EE+
 - 3I. Ed 4M-656 Sousa's Band. Elfentanz Concert Waltz (Lehar) Strong E
 - 3J. Ed 4M-452 Sousa's Band. Morgenblatter Waltz (Strauss) E
 - 3K. Ed 4M-274 New York Military Band. Dublin Daisies-Two Step (Wenrich) E+
 - 3L. Ed 4M-272 New York Military Band. Dixies Blossoms-Two Step (Wenrich) EE-
 - 3M. Ed 4M-995 Stella Mayhew & Billie Taylor. My Lou--Winter Garden (Taylor) EE+

- Two Minute Cylinder Records. Min bid \$3.25
- 152. Ed 8702 Edison Symphony Orch. Awakening of Spring (Romanze) EE+ Flat top-orig slip.
 - 153. Ed 7778 Peerless Orch. When Knighthood Was in Flower. Flat top. E Released 4-01
 - 154. Ed 7587 Joseph Natus. A Bird in a Gilded Cage. Flat top E 10-00
 - 155. Ed 8169 Edison Concert Band. Lazarre Waltzes. Flat top E Orig slip 10-02
 - 156. Ed 12733 Emil Meunch. Das ist im Leben herzlich ein gerichtet. Flat top 1 pit, affect 2 grooves, passes OK E Red Edison foreign box.
 - 157. Ed 527 Edison Symphony O. Echoes of the Forest. E. Orig slip tattered
 - 158. Ed 502 Edison Symphony O. Angel's Serenade. E Original slip
 - 159. Ed 8379 Edward F. Rubsam (bells) Pretty Peggy. E Orig slip 4-03
 - 160. Ed 1511 Joseph Natus. El Miserere, from Il Trovatore Strong E
 - 161. Ed 12382 Opernsanger Hans Hoffman. German Vocal. E. Flat top. German Box.
 - 162. Ed 3606 William Tuson (Clarinet Solo) Home Sweet Home with Variations. Orig slip E
 - 163. Ind 1366 Stanley & Burr. Red Wing E In Edison Box
 - 164. Ind 723 Spencer & Murray. The Liars E Edison Box
 - 165. US Everlasting 242 Orch. Over the Waves-Waltz. E Orig box but poor; no bottom.
 - 166. Ind 837 Orch. United States Forever March. E Orig Col Box. Min. \$4.
 - 3N. Ed 650 Ed Symp Orch. The Limited Express (Descriptive) Flat top. Interesting: at train stops, magazine boy comes in selling candy, Frank Leslies Mags etc. E+
 - 000. Ed 700 Peerless Orch. Ma Ragtime Baby. Flat top. E+ Min. \$5
 - 3P. Ed 712 Peerless Orch. Smokey Mokes-Cake Walk Flat top. E+ Min. \$4.
 - 3Q. Ed 10097 Maurice Levi & Band. Happy Days. Orig lid. Strong EE- great. 4-09

- 3R. Ed 10372 Victor Herbert & his Orch. The Flatterer. E+ no lid. 6-10
- 3S. Ed 8213 Ed Concert Band. In the Good Old Summertime. E+ Orig 7-03 slip on lid. M \$4.
- 3T. Ed 8824 Bob Roberts. Here's My Friend. E+ few pits in starting band but OK NAP 10-04
- 3U. Ed 9067 Bob Roberts. Every Dollar Carries Trouble of its Own. Strong E 8-05
- 3V. Ed 9538 Bob Roberts. Comic Song. No Wedding Bells for Me E+ Min. \$4. 5-07
- 3W. Ed 8173 William Redmond. Taking a Trip up the Hudson. Flat top, pno acc, EE+, boat noises, a band organ imitation, orig titled lid. Quite something. Min. \$6
- 3X. Ed 9227 Bob Roberts. My Name's Morgan but it Ain't J.P. (Coon Song) E Min. \$3.50 3-06
- 3Y. Co 32589 J.W.Myers. Come Take a Trip in My Airship. EE+ flat top, orig slip.
- 3Z. Co 15203 Columbia Orch. Whistling Rufus E Edison Box.
- 4A. Co 3859 Vess Ossman (Banjo Solo) Whistling Rufus (pno acc) E
- 4B. Ind 1189 Band. Georgia Barn Dance. E+ Orig box.
- 4C. Ind 1416 Band. Under the Tent. E+ Orig box. Circus Noises, nice.
- 4D. Ed 9775 Favor & Meeker. Upper 10 and Lower 5 (Early bum vs rich man song)'I Live in a dive & so do contrive to scrape up a "copper" or two' EE+ Min. \$4. 3-08
- 4E. Ed 9526 Ed Meeker. Do Re Me Fa Sol La So Do E- good tune. 4-07
- 4F. Ed 9234 Ed Meeker. (Coon Song) What's the Use of Knockin' When a Man is Down E 3-06
- 4G. Ind 865 Orch. Sourire D'Avril. E++ Orig Box & numbered lid. Nice.
- 4H. Ind 1293 Band. Red Wing. Oxford Box. Strong E
- 4I. Ed 8018 J. Aldrich Libbey. On a Sunday Afternoon. E Pno acc Flat top. 6-02
- 4J. Ed B34 Romeo Berti. Il Trovatore-Deserto Sulla Terra. Orig lid. E+ Min \$30. 11-06
- 4K. Ed B37 Miss Bessie Abbott. Rigoletto-L'Aria do Gilda (Caro Nome). Orig lid E++ 11-06
- 4L. Ed B14 Signor & Signora Resky. Duetto La Traviata E to E+ no lid. Orig box. 5-06

- Brown Wax Cylinders. Min. Bid \$6. (pre-1902) (In later box w/lid unless otherwise stated.)
- 167. Co 14031 Talking. Uncle Josh's Huskin' Bee Dance. E. Orig early lbl box, matching # lid
 - 168. Co ? Bell Soloist unidentified. One Heart One Soul. Col Phono Co NY & Paris E+
 - 169. Co 12020 Chas P. Lowe (Xylophone solo) Dancing in the Sunlight E
 - 170. Co ? "Because Sung by William S. Henry, Col Phono Co NY & Paris" E- Edison box.
 - 171. ? "Minstrel First Part-Introducing the celebrated Laughing Song (Collins)" No company name given, lightly spotted but plays OK V+ Edison box.
 - 172. Ed 2229 "Farmyard Medley rendered by the Edison Quartette" V+ k" very fine hair crack near start Not affecting playing NAP. Ed box. Min. \$4.
 - 173. ? "The Bridge sung by the Christian City Quartette" No company listed, Light wax early slow speed Min. \$4.50 Edison Box. /Min. \$30
 - 4M. ? "March-Black America--by Isslers Orchestra" E+ Medium Brown, slow. Very Rare.
 - 4N. Co ? "Bowery Flirtation March Played by U.S. Marine Band for Columbia Phonograph Company of Washington, D.C." EE+ Min. \$30
 - 0000 ? "Descriptive Selection--Tally Ho! Galop played by Isslers Orch" light yellow color. Very early. E+ Min. \$30 /Min. \$30
 - 4P. ? "The Story of the Little Boy by the ?? Epoch ?? Minstrel Mr. Billy Williams" E+
 - 4Q. ? "Handicap March played by Sousa's Grand Concert Band" No Company E+ Min. \$10
 - 4R. ? "Xylophone Solo the Wood Nymph Galop played by Chas. P. Lowe." E+ Min. \$10

- 5" diameter Brown Wax "Concert" cylinders. Min bid \$65.
- 174. Ed C97 Edison Grand Concert Band. Washington Post March. EE+ Orig 1900 slip, very nice box w/matching numbered lid. Good demo record.
 - 175. Ed C7238 Miss May Kelsa. Dearest Mine (Song) EE+ Nice matching '00 slip matching # lid and box. She announces for herself. Issued late Sept, 1899!
 - 176. Co 8908?? "Song and Dance Sweet Rose (Yodle) by George Watson for the Columbia Phono Co of NY & Paris." E+ to N- Nice Columbia box & lid, slip written by 1st owner. Light yellow color; very clean and clear.

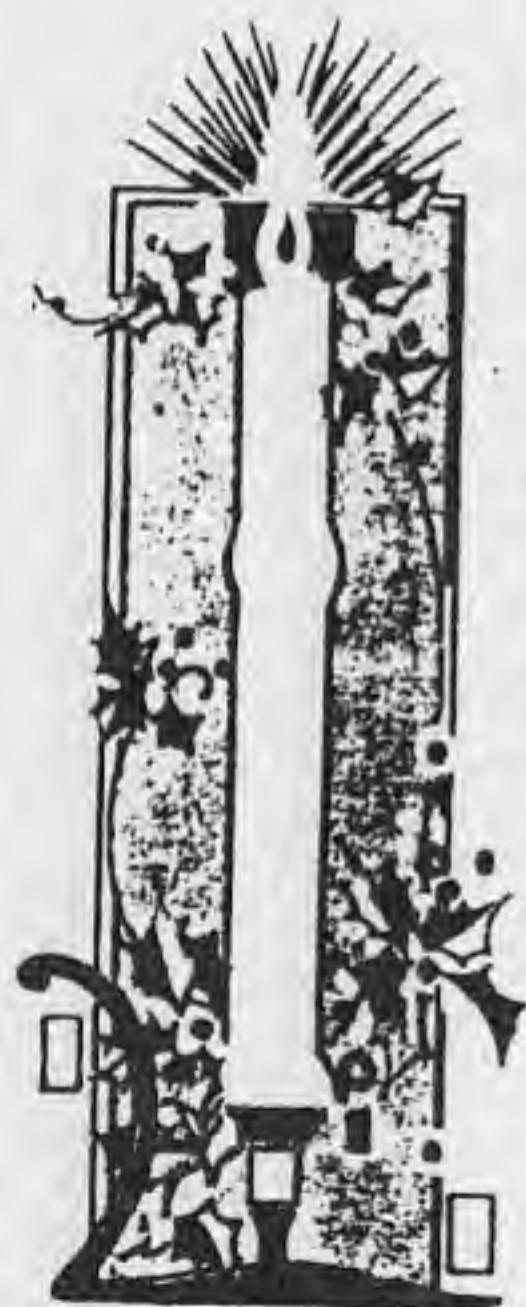
- Miscellaneous Early Discs. Min. \$1.50
- 177. Busy Bee A42 In the Evening by the Moonlight (Believe Henry Burr) V+ Min. \$4. Colorful lithographed lbl & rectangular slot for their machine. reverse sticker.
 - 178. Co 816 Miss Morgan & Mr. Stanley. When We are Married EE+ Announc. Grand Prize 1900
 - 179. Co 32 (Take 1) Band. American Eagle March. E No announc. Early silver- black lbl before the 'limiting grooves' beginning and end. Min. \$6. loud.
 - 180. Sun 44848 Spencer & Dunn (Vaudeville Sketch) Daybreak at Calamity Farm.Pno acc E to E-Gold Sun around hole w/rays going out Rare display lbl. Min. \$4.
 - 181. V1 Monarch FAL Madame MARION. French Advanced Lesson 1. Spoken for the United States School of Languages Co of Philadelphia, Pa. '04 reverse strk. E+ Min. \$2.50
 - Following several are 9" Zonophones; brown wax. Min. \$4.50 as I bought 20 and paid \$5. each.
 - 182. Zon 6084 Harlan & Stanley. Evening Call in Jayville Canter EE-. Regular green lbl, '03 reverse sticker, 4218 matrix #
 - 183. Zon 6096 Harlan & Stanley. Nancy Lee. EE- '03 strk 4205-1 matrix.
 - 184. Zon C5782 "Rabbit Hash Rendered by Billy Golden, Zonophone Record" E- '03 strk
 - 185. Zon 6102 Harlan & Stanley. Scene in a Country Blacksmith Shop E 4210 matrix
 - 186. Zon C5296 "Creole Belles sung for the Zonophone by Arthur Collins." EE- ragtime pno acc good, large printing green lbl, needle runs, Min. \$6. song is from 1900. Good
 - 187. Zon 632-1 "The Turkey and the Turk by Mr. Will F. Denny, Zonophone Record." Pre-paper lbl black 'wax' 9" Nat'l Gramophone Co shield stamp, potential edge crack but not through to reverse. V+. Rare display item. Min. \$6.
 - 4S. Oxford 731 (10") Orch. Teddy Bears' Picnic. Novelty E (A victor pressing for Sears!) M \$2 /V+ to E- '04 strk.

- 4T. V1 Mon 2790 Leonard G. Spencer. Uncle Jims Race Track Story-Accompanied by Pryors Band
- 4U. V1 Mon 2065 Len Spencer. The Patent Medicine Man E
- 4V. V1 GP 2519 Arthur Collins. Any Rags? EE- '06 sticker.
- 4W. Aretiro D626 Ed Morton. Don't Take Me Home/ Huge hole, red lbl, writing around hole Ada Jones. Beautiful Eyes. Min. \$6.50 rare.
- 4X. Manhattan 589 (Simpson, Crawford, Siegal Cooper Co) Snyder Does Your Mother Know. E+ small edge bite NAP, Columbia pressing. Sold by above stores. Min. \$2.50
- 4Y. V1 GP 4337 Harry Macdonough & Haydn Qt. In the Shade of the Old Apple Tree. E '04 strk.
- 4Z. V1 GP 1655 Harry Macdonough. In the Good Old Summertime EE- '06 sticker.
- 5A. V1 Mon 7 (10") Burt Shepard. The Boy and The Cheese V+ to E- '04 sticker. Min. \$2.50

- Following are 7" Min. \$6
- 188. V1 2081 (sunken lbl) Victor Orch. La Manana. E-
 - 189. V1 125 (take 7) Haydn Quartette. Cornfield Medley. Non-sunken lbl. 2-13-02 under lbl.
 - 190. V1 Mon 1260 (1st dog lbl) Haydn Qt. Sweet Dreamland Faces (take 2) 2-25-02 E- quite nice
 - 191. V1 A736 (Mfd Eldridge R. Johnson) Sig E. Francisco. Una Gondola fue me cuna VV- Pre-dog, more for display. Min. \$9
 - 192. Improved. A516 (Mfd Eldridge R. Johnson) S.H.Dudley. A Private in the Ranks (Take 2) V-lbl run by needle but not bad. Display. No Victor Name! Min. \$11.
 - 193. E. Berliner's Gramophone (London) 2559. Mr. H. Darnley w/ orch. Smoke, Smoke, Smoke (or Fumed in Oak) dated 14-12-00. E but several pressing flaws. Front has recording angel trademark & reproduced in Hanover stamped on rear. Min. \$15
 - 5B. E. Berliner's Gramophone 4102 (English) American Comedy 4. As Your Hair Grows Whiter. E+ but bumpy pressing. Angel & says Covered by Eng & Continental Patents MS13
 - 5C. Disque Pour gramophone 30208Z (paper lbl) La Garde Republicaine. L'Enclume Polka (Paris) E+, small lbl pbm but OK Nice. Min. \$8
 - 5D. E. Berliner's Gramophone 117X. Municipal Military Band. Wearing of the Green March. Dated 5-20-01. EE+. Angel on front & reverse. Nice. Min. \$14.
 - 5E. Berliner 4291 Haydn Quartette. Dudley Buck's Robin Adair (S.H.Dudley mgr signed) Strong E- loud, 1 pit. Min. \$15 American. /Min. \$18
 - 5F. Berliner 8000 Sousa's Band. Just One Girl EE+ signed by Henry Higgins of Sousa's Band.
 - 5G. Berliner 308 (Typed lbl) Mr. A.P.Stengler (Clarinet Solo) Sounds from Home. Oct 11, 1899 Strong E, Min. \$18.

- Edison Diamond Disc Records (1/2" thick) Min. \$3. White paper label unless otherwise noted.
- 5H. Ed 51339 Rudy Wiedoeft (Saxophone) Saxarella/Valse Vanite EE+ /-FT E
 - 5I. Ed 51142 Broadway Dance O. You Know You Belong to Someone Else-FT/March of the Mannikin
 - 5J. Ed 51068 Robert Denning-Jack Holt. Day By Day in Every Way/Helen Clark. Old Lawn Swing
 - 5K. Ed 51108 Broadway Dance O. One Night in June-FT/When Hearts are Young-FT E+ /E
 - 5L. Ed 50960 Vincent Lopez O. Nola-FT (w/exc. pno solo)/E.L.Stevens (pno) Memories of the South-Medley Fox Trot. Strong E
 - 5M. Ed 51076 Jos. Knecht's Waldorf-Astoria Dance O. I Gave You Up Just Before You Threw Me Down-FT/Stevens Trio. Lonesome Mama Blues-FT EE+
 - 5N. Ed 51894 Dale Wimbrow (Del-Mar-Va Songster) w/his Rubeville Turners. Country Bred and Chicken Fed/So Long North E+
 - 00000 Ed 52117 Frederick Kinsley on the Midmer Losh Pipe Organ.Me & My Shadow/ C'est Vous. E+/EE- Electrical-microphone recording. /EE+ Min \$5
 - 5P. Ed 83033 Jacques Urlus. O Paradies (Die Afrikanerin) In German/Humphrey. Explan Talk

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- 5Q. Ed 83043 Giovanni Zenatello. Monologo-Dio' mi potevi seagliare-Othello/Humphrey. Explanatory talk. E- Min. \$3. Etched lbl.
 5R. Ed 82288 Marie Rappold-Giovanni Zenatello. Miserere-Il Trovatore/G. Zenatello. Salve Dimora-Faust. E+ (white lbl) Min. \$5.50 /Min. \$4.50
 5S. Ed 82525 Emmy Destinn. Suicidio-Gioconda/Explanatory Talk E etched wartime pressing.
 5T. Ed 82527 Emmy Destinn. Un bel di vedremo-Madama Butterfly. EE- etched wartime press's
 5U. Ed 82531 Emmy Destinn. Vissi d'arte-Tosca/Explanatory Talk. EE+ Later but pre-paper lbl pressing. Wonderful performance!! One of my very favorite D. Discs Min \$7.

Classical Material. Min. \$2.00

194. Vi 1362 (10" scroll red seal) Tito Schipa. Favorita-Una Vergine Un Ang iol Dio/Elisir D'Amore-Adina Credinu. EE+
 195. Vi 1372 Tito Schipa. El Gaucho-Tango/Luna Castellana. EE+ (10" Scroll elect.)
 196. Br 15167 John Charles Thomas. Gypsy Love Song/Duna E several lt scratches.
 197. Vi 1639 (Scroll) John Charles Thomas. Herodiade-Vision Fugitive/Hamlet--O Vin, Dissipe La Tristesse. Orch Nat Finston E+ Very nice rendition.
 198. Vtla 66102 Beniamino Gigli. Serenade (Toselli) E+
 199. Vtla 1208 (Scroll) Giovanni Martinelli. Rigoletto-La Donna e mobile/Tosca--E lucevan le stelle. Strong E
 200. Vtla 504 Enrico Caruso. Amor mio-Vocal Waltz/Cielo Turchino E++
 201. Vtla 995 Titta Ruffo. Santa Lucia/Marechiaro E+
 202. Vtla 645 Beniamino Gigli. Santa Lucia Luntana/Serenade (Toselli) E+
 203. Vtla 821 Titta Ruffo. Munasterio (The Monastery)/Sei morta ne la vita mia E+
 204. Vtla 87042 (patents lbl) Enrico Caruso. Pour un baiser (Tosti) strong E
 205. Vtla 87070 " Enrico Caruso. For You Alone E+
 206. Vtla 64668 Giuseppe de Luca. Trovatore--Il Balen E+
 207. Vtla 64840 Edward Johnson. Pagliacci--Vesti la giubba E+
 208. Co 2022-M (mid-20's blue lbl) Hipolito Lazaro. Rigoletto-La donna e mobile/Rigoletto-- Questa o quella. E+ Min. \$2.50
 209. Vi 16192 Edith Helena. Laughing Song from Manon/Elsie Baker. Samson & Delilah-My Heart at thy Sweet Voice. EE+
 210. Vi 64223 (Patents lbl) Edmond Clement. Bergere Legere; L'adieu Marin EE+
 211. Vtla 1305 (Scroll) John McCormack. Annie Laurie/Auld Scotch Sings E+ Nice.
 212. Vi GP 4643 (black) Senor Francisco (de Cogorza) Serenata (Schubert) EE+ '05 sticker.
 213. Vi GP 2721 Miss Morgan & Haydn Quartette. Toyland from Babes in Toyland. EE+ '05 stkr.
 214. Co A510 Mia Wever (Pno Acc) Lied Vom das Suesse Maedel/Arnold Inauen. Von Mine Berge (Swiss Yodel Song) Tobler E++ Announced in German.
 215. Co A329 Baritone. Good Bye (Tosti)/J.W. Myers. Just Before the Battle Mother E++
 216. Vi 62709 (black) Ines e Taki. La Barchetta bruna/La Bearnaise-Duetto Comico EE+ Vocal effects very funny.

Following few are rare early on-location recordings of the Mormon Tabernacle Choir & Organ
 217. Vi 19829 Devotion/By the Waters of Minnetonka EE+ dir Anthony C Lund.
 218. Co A930 (early blue lbl w/large notes) Let the Mountains Shout for Joy/O Thy Father dir Evan Stephens Strong E Rare.
 219. Co A931 Hosannah (Mormon Temple Dedication Anthem)/Horace Ensign w/choir. Gypsy Love Song. Organ Accompaniment. Strong E
 220. Co A944 Men of Harlech/Violin & Tabernacle Organ. Played by Willard E. Weihe & J.J. McClellan. Cradle Song (Saurer) Strong E

These are rare early territorial recordings made outside the regular studio. The Pipe Organ and choir are too distant for this early equipment circa 1914.

- 12"
 221. Vi 20-68970 (large lbl scroll) Russian Symphonic Choir. Prelude in C# Minor/Credo I Believe. Basile Kibalchich, dir. Strong E matrix 40676-40677.
 222. Vtla 88282 (White lbl special record) Antonio Scotti. Faust-Mort de Valentin. N- to E+
 223. Fonotopia A4608 Jan Kubelik (Violin) Reverie (Schumann)/Faust Varias sulla ballata de Mefistofele (pno acc) E+/E+ Signature in surface. 11" Min. \$5.
 224. Vtla 88127 (patents lbl) Enrico Caruso. Aida--Celeste Aida E+ Very Nice. Min. \$3.
 225. Vtla 6000 Enrico Caruso. Aida--Celeste Aida/Forza Del Destino--O tu che seno agli' angeli. E+
 226. Vtla 88616 Enrico Caruso. Love Me or Not. EE+ slight lbl needle run. /EE+
 227. Vi 7720 Enrico Caruso w/Victor Symphony O. Pagliacci--Vesti la Giubba/Martha-M'appari
 228. Vi 74479 John McCormack. Meistersinger-Prize Song (Wagner) EE+
 229. Vtla 96200 Sembrich-Caruso-Scotti-Journet-Severina-Daddi. Lucia--Sextette E+ Says Speed 82. Actually company officials decided on speeds that made them sound brighter
 230. Vtla 74006 (Patents lbl) Marcel Journet. Tannhauser--O du mein holder Abenstern. E++
 231. HMV D.B. 3940 Jeanette MacDonald. Dupuis le Jour/Romeo-Je Veux vivre dans ce reve E+
 232. Co Ital BQX 2503 Claudia Muzio. Cecilia--La morte di Cecilia-Part 1/Part 2 E+ blue lbl
 5V. Busy Bee 1403 Cesare Alessandrini. Di Provenza Mar Soul (Traviata) (Verdi) EE- Rare Columbia pressing. Has spec slot beneath hole for use on their machine! Min \$7
 5W. Victor Melba Record 94001 (10") Les Anges Pleurent (Bernberg) acc by the composer on pnc Strong EE+ '04 sticker. White lbl. Min. \$8
 5X. Vi GP 4731 (8") Gustave Berl-Resky. Dame un Beso (In Spanish) '06 stkr. Strong E Min \$5
 5Y. Emerson 02027XP Eva Leoni (Coloratura Soprano) Dinorah--Ombra Leggiera/Barbiere--Una voce poco EE+ Brown 'Premier' label. Orch conducted by Arthur Bergh.
 5Z. Aeol Voc 30104 (single sided lateral) Maria Sundelius. Ave Maria. E
 6A. Little Wonder 315 (6") Rigoletto-Questa O Quella EE+ Min. \$5.
 6B. Little Wonder 314 (6") La Traviata-Dei Miei Bollenti Spiriti E Min. \$5 Believe Bonci
 6C. Vi 64506 Margarette Ober. Trovatore-Stride la vampa! E+ Min. \$4.
 6D. Vtla 3041 (Scroll) Rosa Ponselle-Giovani Martinelli. Aida-O terra addio Part 1/2 E+ M \$4
 6E. Co 10529 (Black & Silver lbl) Romeo Bertli. La Favorita-Spirto Gentil VV+ early M. \$3.

Literature & Miscellaneous. Individual Minimums

- 6F. Edison Annual Catalog, 5 1/2" X 8" hardbound. "Completely Classified for Dealers Use". 494 pgs, red cover, 16 plates with artist's pics, machines E++ Min. \$15 Rare!
 6G. The Columbia Disc Graphophone & Graphonola (1911), 5 1/2" X 7 1/2" 32 pgs, shows 4 horn models, 12 machines total, horns etc. VERY INTERESTING! E++ Min. \$12
 6D. Single sheet: First Catalog Edison Bell NP Records supplement. 5 1/2" X 8 1/2" V+ taped Min \$2
 6E. 1926 Edison Supplement, 3 1/2" X 6", 12 pg fold-out. Hear the Dance Reproducer Edison's New Invention. Pics: Duke Yellman's O, Golden Gate O, the dance reproducer. E Min. \$3.50
 6F. Brunswick Ultona. 8 pgs, 6" X 9" Instructions, to lube motor, set repro for discs E M \$2
 6G. Orthophonic Victrola--set-up instructions--Electric Motor type. 4-16-26 5" X 6 3/4" E++
 6H. Edison Diamond Disc Phono, 5" X 8" 12 pgs, 3-20, set-up instructions, pics, included with each machine. Min. \$3.
 233. 1907 Edison ad (11-28-07) 5" X 7 1/2" children in nursery w/Ed Standard, grandma Min. \$1.
 234. Victor Records 1925, green cvr, 5" X 7 1/2", several hundred pics EE- OK Min. \$4
 235. 3 Supplements approx 6" X 9"--Bluebird Discos Mexicanos 6-36 8 pgs-pics/Discos Mexicanos Decca 4pgs pic Nueva Portatil Decca phono/ Vocalion 8pgs (5-36) Modelo #13 Brunswick Fonografo Portatil. Min. \$4.50 EE+ for all three. /Min. \$2.
 236. Pathe & Actuelle Records Jan, 1921 supplement 5" X 6 1/2" 16 pgs, Lucien Muratore pic cvr
 237. Pathe & Actuelle Records, Feb, 1921. 16 pgs, pic Actuelle Machine Nice Min. \$2.50
 238. Edison Supplement early 1927, 12 pgs, 3 1/2" X 6" fold-out; discusses "electrical recording vs Mr. Edison's secret processes" 7 artist pics, tattered at bottom V+ Min. \$2.75
 239. Victrola XI Type G Instruction book. 24 pgs, pre-1918, 6 3/4" X 5" Nice. Min. \$3.50
 240. Who's Who in Radio (1925) 5 1/2" X 8" 30 pgs, many pics Coon-Sanders, Ford & Glenn, Isham Jones O, Georgene Faulkner-Story Lady at mic, Fred Hamm Min. \$4. EE- /Min. \$4
 241. Radio Forecast June 12-18, 1932, 50 pgs, 5 1/2" X 8" E++ program listings on East Coast, a pics Eliz Bartell, Georgie Price, Don Voorhees, What stars Lyman, Bernie did in '32
 242. Radio Forecast May 22-28, 1932. 50 pgs, pics Jean Sargent, Clyde Doerr, Grace Hayes, Revelers, Grace Moore; gossip about Etting, Richman, Seeley, Koshetz, Gigli etc M \$4
 243. Radio Forecast May 29-June 4, 1932. 50 pgs, E+, pics Wayne King, Nan Dorland, Sinclair Minstrels in Blackface. Editorials, personality gossip, etc. These three all nice.
 244. Program: Grauman's Chinese Theater, Hollywood. "King of Kings" 5" X 6 1/2" V+, bit tattered 4pgs, has theater exterior on front, silent era. Min. \$1.75

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Due to a rewarding response to my auction of Diamond Discs in the previous issue of the GRAPHIC, and in answer to several requests, I am offering this time a selection of cylinder records, both 2- and 4-minute. I hope to auction some of the rarer items in my collection in upcoming issues, so help me and your Editor by keeping your subscription to the GRAPHIC current.

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CLOSING DATE: DECEMBER 10, 1985

These cylinders have all been play-tested prior to listing. A few are pristine; the majority are clean and enjoyable, showing only light to average wear. I have tried to mention noteworthy defects or characteristics. As always, your satisfaction is guaranteed. In case of a problem, please notify me (by letter or telephone) within ten days of delivery, to arrange a prompt refund. All records will be shipped in boxes, but the boxes are not beautiful, so bid on the records as if they were boxless. Only winners will be notified unless an SASE is included with your bids. Postage, insurance, and one dollar for packing materials will be added to your winnings at billing. In light of approaching holidays and postal delays, please postmark your bids by DECEMBER 10th. When bidding, please use the list #, and also mention the record #, which helps everyone avoid mix-ups. Thank you for your support and participation.

2-MINUTE EDISON BLACK WAX

(all are announced unless noted otherwise)

1. 1559 Tenor: Where Is My Wandering Boy Tonight (sung by Reed Miller)
2. 2237 Quartette: Carry Me Back To Old Virginny (sung by Edison Quartette)
3. 8134 Band: Liberty Bell March (played by Edison Military Band)
4. 8644 Song: I'm Just Barely Living, That's All (sung by Bob Roberts) [1" h.c.]
5. 8755 Song: I Want To Be A Soldier (sung by Byron G. Harlan) [3/4" h.c.]
6. 9085 Contralto: Just Plain Folks (sung by Miss Ada Jones)
7. 9222 Song: Just A Little Rocking Chair And You (sung by Ada Jones)
8. 9361 Band: Afloat On A Five Dollar Note--Medley (played by Edison Military Band)
9. 9393 Band: Blue Ribbon March (played by Edison Military Band) [slight to mod. wear]
10. 9426 Comic Song: A Chip Of The Block (sung by Helen Trix) [few worn grooves, 1 stripped groove]
11. 9431 Vaudeville: Down On The Farm (by Ada Jones & Len Spencer)
12. 9455 Vaudeville Sketch: Jealous Julie (by Ada Jones & Len Spencer) [some minor distortion; one 1" brown spot n.a.p.]
13. 9464 Serio-Comic Song: Fancy Little Nancy (sung by Ada Jones)
14. 9486 Tenor: We Have No One To Care For Us Now (sung by Byron G. Harlan) [a few worn grooves, 1 stripped groove]
15. 9515 Duet: When Bob White Is Whistling In The Meadow (sung by Harlan & Stanley)
16. 9574 Comic Song: Lulu, And Her La, La, La (sung by Helen Trix)
17. 9577 Band: Poor John--Medley (played by Edison Military Band)
18. 9586 Comic Song: Because I'm Married Now (sung by Billy Murray)
19. 9596 Coon Song: Save A Little Money For A Rainy Day (sung by Edward Meeker) [a few worn grooves; 1 stripped groove]
20. 9608 Vaudeville Specialty: Flanagan And His Money (by Steve Porter)
21. 9615 Street Piano Medley (played by August Molinari)
22. 9627 Waltz Song: Jack And Jill (sung by Ada Jones) [moderate wear]
23. 9711 Duet: Rescue The Perishing (sung by Anthony and Harrison)
24. 9742 Coon Song: Dixie Dan (sung by Billy Murray)
25. 9755 Duet: Rain-In-The-Face (sung by Collins and Harlan)
26. 9806 Comic Song: I'm Looking For The Man That Wrote The Merry Widow Waltz (sung by Edward Favor)
27. 9820 Descriptive: Chimmie And Maggie At "The Merry Widow" (by Ada Jones and Len Spencer)
28. 9840 Vaudeville Specialty: Sidewalk Conversation (by Steve Porter)

29. 9854 Comic Song: I Said "Hello," She Said The Same, Then We Both Said "Good-bye" (sung by Bob Roberts)
30. 9889 Band: Cuba On Parade March (played by Edison Military Band)
31. 10078 Arab Love Song: Jones [not announced; 1" h.c.]
32. 10270 Shadows: Anthony and Harrison [not announced]
33. 19173 Comic Song: Rob Roy MacKintosh (sung by Harry Lauder)

4-MINUTE EDISON BLUE AMBEROLS

34. 1531 Heidelberg Quintet: Way Down South [couple of grooves stick; reason is invisible]
35. 1532 VanEps: Dixie Medley (Banjo) [missing plaster = deformity = first 1/2" unplayable]
36. 1555 Campbell & Gillette: Where The Moonbeams Glean [a few audible clicks at end]
37. 1767 Cal Stewart: Three Little Owls & Naughty Little Mice, etc. [unusual item]
38. 1769 Golden & Hughes: Turkey In The Straw--Sketch [average wear; see Note #1]
39. 1820 H. Lauder: It's Nice When You Love A Wee Lassie [see Note #1]
40. 1881 Knickerbocker Quartet: We're Tenting Tonight [light audible scratch, last 1/2"]
41. 1884 Ada Jones & B. Murray: Rainbow
42. 1946 Venetian Instrumental Trio: Sweetest Story Ever Told
43. 2021 Jones & Murray: Snow Deer [2 splits in title end, n.a.p.]
44. 2078 Murray: The International Rag
45. 2098 Narelle, Potter & Chorus: Every Little Movement [large piece plaster missing, n.a.p.]
46. 2131 D'Almaine: When I Lost You (Violin solo)
47. 2565 Romain: That An Irish Lullaby [several audible scratches and "swish" at beginning]
48. 2680 G. Ballard: When I Was A Dreamer [s.p.m.; few worn grooves & "swish" at beginning]
49. 2956 Louise & Ferreira: Hapa Haole Hula Girl (guitar duet) [audible click, 4 grvs.]
50. 3013 W. VanBrunt: Ireland Must Be Heaven
51. 3037 Ada Jones: O'Brien Is Tryin' To Learn To Talk Hawaiian [mod. wear; 1 groove sticks]
52. 3065 Louise & Ferreira: Hawaiian Hula Medley (Guitar duet) [moderate wear]
53. 3367 Premier Quartet: We're Going Over
54. 3464 Moor & Kohon: The Elephant And The Fly (Piccolo and Bassoon)
55. 3808 I. Kaufman: Me-Ow
56. 4013 Leola Lucey & Cho.: I Might Be Your Once-In-A-While--Angel Face
57. 4118 Crescent Trio: Mammy's Good-Night Lullaby
58. 4824 W. Hall: It Ain't Gonna Rain No Mo'
59. 4910 Kaplan's Melodists: There's No One Just Like You--Fox Trot & Song
60. 4919 Georgia Melodians: Red Hot Mama--Fox Trot
61. 4921 J. Doherty: The Pal That I Loved
62. 4929 Helen Clark & C. Hart: Georgia Lullaby
63. 4930 Georgia Melodians: San--Oriental Fox Trot
64. 4931 Broadway Dance Orch.: Sally Lou--Fox Trot
65. 5105 Kaplan's Melodists: The Prisoner's Song--Waltz

INDESTRUCTIBLE-TYPE 2-MINUTE AND 4-MINUTE BLACK

66. 725 Whistling Solo: The Mocking Bird (Belmont) [2-minute]
67. 1290 Duet: Zoo Lou (Collins & Harlan) [2-minute]
68. 1332 Song: In The Evening By The Moonlight, Dear Louise (Kirkby) [2-min.; mod. wear]
69. 3042 Characteristic Negro Medley (Quartette) [4-minute]
70. 3249 Sketch: The Tale Of The Cheese (Murry K. Hill) [4-min.; audible light soil]
71. 3451 Duet: I'm Forever Blowing Bubbles (Hart & Shaw) [4-minute]

INDESTRUCTIBLE-TYPE 2-MINUTE AND 4-MINUTE POWDER-BLUE

72. 925 Uncle Josh's Trip To Coney Island (Stewart) [2-minute]
73. 1044 Uncle Josh And The Fire Department (Stewart) [2-minute]
74. 3104 Blitz & Blatz Among The Indians (Duprez & Roberts) [4-minute; scratches cause clicks; 2 grooves hesitate]

ABBREVIATIONS AND NOTES

h.c. = hairline crack, probably audible n.a.p. = not affecting play

s.p.m. = small piece of plaster missing

Note #1 = depending on your machine, may not slide completely onto mandrel



EQUIPMENT AUCTION

Inspection by appointment or send \$2.00 for a photograph of the item of interest. Packing and mailing extra. Auction closes December 15, 1985. Ralph Wm. Sim, 64 Riverview Rd., Clifton Park, NY 12065 (15 miles north of Albany)

1. Edison Standard cylinder machine, model "A" serial S-121558, no horn.
2. Edison Standard cylinder machine, model "B" serial 288458, no horn, type C reproducer.
3. Edison Amberola model B-VIII (circa 1914) serial 8980, inside metal horn.
4. Edison Disc phonograph C-150 (floor model).
5. Victrola (Victor VV-IX) oak table model serial 477320.
6. Columbia Grafonola, mahogany table model, inside horn, some rust on nickel plating.
7. Large metal Victor black morning glory horn, flowers hand painted.

Note on above: The equipment has been in storage, the cabinetry is structurally sound but needs refinishing. All parts appear available and in place unless noted. Machines are sold, as is.

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WANTED: Discographical data on CLIFF EDWARDS (aka Ukulele Ike), Sophie Tucker, Eddie Cantor, Nelson Eddy and the Andrews Sisters. L. F. Kiner, P. O. Box 724, Redmond, WA 98073-0724

HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc., is in last stages of compiling Victor Company catalogue. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 12", 14" sizes. Particularly need "Consolidated Talking Machine", pre-dog "Eldridge Johnson", Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi, Oxford, Pathe, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

Uncle Josh on odd label 78s. Ken Blazier, 2937 Elda St., Duarte, CA 91010.

Wanted: Incomplete Victor Phonographs, Cabinets, Horns, etc. Also need Pooley VTLA Victrola. Please describe and price. Jerry Blais, 583 S. Nebergall Loop, Albany, Oregon 97321.

Gramophone needle tins wanted - specialist collector. Any makes, quantity including American tins. Many swaps/sales available. 2 IRC's/\$1 for illustrated catalogue. Lambert, 24 Churchway, Weston Favell, Northampton, NN3 3BT, England.

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Wanted: Copies of "Voice of the Victor" magazine. State price please. Steve Ramm, 420 Fitzwater St., Philadelphia, PA 19147

Wanted: Victors 16302: Arthur Collins - "The Whitewash Man"/Billy Murray - "The Boogie Boo"; and 16098: Harry Tally - "On an Automobile Honeymoon"/"Why Don't You Try?" Craig Ventresco, 18 Caldwell St., Portland, ME 04103

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Occasional 78 auctions. Send list Artists Wanted: Leigh Brown, 434 Avant, San Antonio, Texas 78210.

Important! Additional auctions are listed elsewhere in this issue. Please note individual closing dates.

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The Reproducer

June/July 1985
Vol. 12 No. 3



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EDISON

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1915 - 1929



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This \$12 page book is hardbound, printed on heavy glossy paper for a permanent addition to your library. There are over 2,000 references to Blue Amberol cylinders from original supplements and dealer lists. Many of these are in their original colors. The editor has included over 200 artists' photos, some never before published, plus photos of Amberola machines, recording studios, and chronologies of the Blue Amberols of the period, including popular, operatic and foreign recordings.

An important feature of the book is a 30-page chapter by Jim Walsh on Blue Amberol artists, with illustrations and autographs from the original Edison files at the Henry Ford Museum. And there are dozens of Blue Amberol record slips, Diamond Disc liner notes, and information on the manufacture of Blue Amberol Cylinders.

The edition is limited to 500 copies, each numbered and autographed by compiler/editor Ron Dethlefsen. Copies are \$54.95, including postage and handling.